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Itinerant Travellers: Drifting, Revisiting, and Amnesia

A thesis submitted to Middlesex University in partial fulfilment of the requirements
for the degree ArtsD

Tina Gverović

School of Arts and Design
Middlesex University

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Abstract

This practice-led research investigates – through artworks comprising of drawings, video, spoken word and installations – issues of cultural and national identity, forms of memorialising, belonging, conflict and loss in relation to a transitional period during the break up of Former Yugoslavia. I am interested in how these issues could be addressed indirectly through avoiding representation of or by employing motifs directly associated with this transitional period and war. These issues are not necessarily directly reflected in my work; rather they have a significant impact on my approach to making work. The question I ask is how can a work of art have both a strong sense of loss and a strong sense of connection to a place?

In the process of making work I explore and test different visual references in order to illustrate detachment, displacement and geopolitical fragmentation as processes that reflect the transitional period and disintegration of a country. I do this through developing installations as immersive, disorientating and disintegrating sites. To that extent I employ processes of repetition, recollection, reconstruction and invention in a variety of media. In the process of drawing and painting my aim is to articulate states of flux, flexibility and change through experimenting with the use of different media and methods of practice. The space of the gallery, the context in which the work is shown and the visitors' interpretation of the space are an important aspect of the work.

The installations are composed of works reconstructed and remade in a variety of media in order to destabilise forms of presentation and to develop different and shifting angles on the topics I work with. In order for work to have a conversation and connection with its own past I re-stage and re-build one aspect of work on to another, such that works become cumulative. Through producing works that evolve from earlier works the intention is to foreground multiple readings and perceptions of places. My intention is to investigate the influence that dislocation may have on the move from a geopolitical to an imaginary landscape.

I develop a methodology that explores travelling and forgetting as metaphors, thematic elements and artistic strategies for displacement and change. In practice, this

is examined through spatial models that allude to fixity and mobility, the real and the imaginary: the museum, the monument and the ship at sea.

The experience of the Balkan wars informed my initial work for the research, part of which was to look at symbols like monuments and museums. I sought concepts that relate to this problem, finding that memory/memorialising and forgetting are conditions that I specifically associate with the work of Jan Kampeaers and David Maljković. I considered amnesia and amnesty as suggestive concepts of questionable stability and loss, which informed my subsequent work (supported by reference to the writings of Paul Ricoeur).

The thesis submission includes the presentation of an exhibition of artwork, with published art books and a vinyl record.

Acknowledgements

I would like to thank my Director of Studies, Professor Jean Fisher PhD and supervisor Professor Jon Bird for their guidance and encouragement during this research. Many thanks also to the artists whose works and ideas bring this research to life. I am deeply grateful for the support of my fellow research students Rebwar Said and Siobhan Tattan. Many thanks to Zlatko Wurzberg for his generous advice during the research of the Albert Kahn Archives and the production of the exhibition *Constant Traveller*; to Matt Jackson who offered an insight into the world of media without which several works would not be possible; to Nicolas de Oliveira and Nicola Oxley for their support during the installing of *Or an Island or a Boat*; Margareta Kern and Vlatka Horvat for their collaborative spirit; to my friend and fellow artist Siniša Ilić who led me to ideas which supported new works. Finally, I am very grateful to my family for their patience, Ben Cain for his insight and understanding and Ilia Gene Gverović Cain for inspiration.

Introduction

My art practice and theoretical research arise from my experiences as a person of Croatian origin who experienced geographic and cultural displacement as a result of the continuously reconfigured national and cultural boundaries following the turmoil in the territories of former Yugoslavia. In this thesis I intend to offer a perspective on issues of identity, belonging and the contemporary ambiguities that ensue from shifting territorial boundaries. My research has entailed developing my work alongside investigations into how the understanding of space, territory and identity are closely bound to invention and imagination. Whilst I experienced the transitional period of this breakup, the issues of displacement and dislocation are not necessarily directly reflected in my work, rather they had a significant impact on my approach to making work. This enquiry is framed by the Balkan context of debates on cultural displacement, exile and identity examined through a critical investigation of a selection of artistic practices that propose the imagination of non-quotidian spaces as a social practice, alongside key concepts related to the construction of cultural memory and place or space.

My initial plan was to develop four chapters, as well as two art projects and a series of touring exhibitions that address contemporary forms of travel, the ways in which we perceive places from a distance, and the formation of identity within a changing geopolitical context. This meant that in the course of this touring exhibition, at each point of rest, or each time the work was to be exhibited, similar concerns would be addressed, although the work would have manifested differently according to the altered spatial/social/historical surroundings, and according to journeys made between the different places. The intended work would have been situated between creating a fictional place, and representing a non-fictional territory.

During the Registration procedure the Panel suggested that there might be a danger in planning to develop several different art projects. One of the arguments given during the panel was that each project seemed to try to encompass areas of study that over time might prove not to be focused and related closely enough to the research topic and perhaps not even manageable in the given time. I found this remark realistic and valuable since it made me aware that, rather than planning the projects in advance –

and therefore significantly changing my usual method of producing art – I should continue to work by relying on my familiar patterns of working, focusing on aspects of my practice that engage with geopolitical issues of displacement and dislocation.

Research methods

Exhibition strategies

Several years ago, while at the Jan van Eyck Academy¹ in the Netherlands, I took part in a group discussion led by the artist Avis Newman² that resulted in a series of independent artists' projects. Our intention was to set up a system through which every artist involved in the discussion would be able to give insight into their way of working. This did not necessarily mean that we would present pieces of work but rather that we would engage with our processes of working. This resulted in trying to unveil and show systems and patterns of thinking that we were involved in prior to finishing a piece of work, thereby making public the developmental stages rather than the conclusion. In the first few attempts my studio space ended up being filled up with different arrangements of already completed works. It took a few days before I slowly managed to put away all the art works, finally leaving me with an empty studio space that was filled with various arrangements and configurations of blank sheets of paper on the floor. By removing the art works, everything that I was familiar with in the studio space was no longer there. I lost familiarity with my older, already completed art works. At this point, having no attachments to previously made projects, I realised that I could actually start to produce work again.

In my approach to making work I felt that there was a necessity to continuously re-invent, re-construct and transform one element of the work into another. In the context where the work was shown, the positions of various elements of the installations were always shifting, always questionable.

While developing work during my research, I dealt with the issue of displacement through the production of several installations. These installations did not intend to illustrate the notion of displacement. The space of the gallery, the context in which the work is shown, is part of the work. Through entering into these 'sites' the visitors become part of the work, or rather, their interpretation of the space becomes part of

the work (*Uncomparables. Forming a Suspicious State*,³ *Precarious Adaptations*,⁴ *Our Forest*,⁵ and *Or an Island or a Boat*).⁶

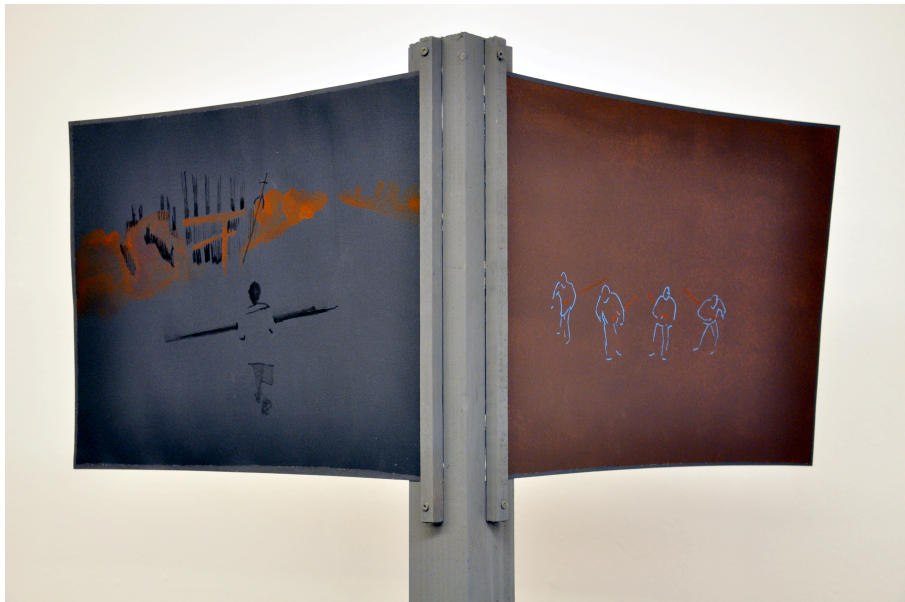


Fig 1. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011). Installation with purpose built set, paintings and drawings (detail). Arsenal Gallery, Bialystok, Poland.

Fig 2. Tina Gverović. *Invisible Building*, detail of the installation *Or an Island or a Boat*, (2013). 10 framed paintings (gouache on paper, 30 x 35cm) from the series of 24, wooden structure, dimensions variable. SE8 Galley, London.

The elements of the works are positioned so that they disorientate the viewer, in that there seem to be no entrance or exit points to the work (figures 1–2). In some cases I employ found imagery downloaded from the web; and through unified modes of

reproduction – for example, heavy use of graphite – I am able to invent fictional sites (*Constant Traveller*).⁷

This strategy of finding imagery for my installations was something that I employed in the installation *At First Sight*,⁸ which I worked on in the year before I started my research. The strategies that I employed in this work informed all of my research projects. The set up of the exhibition is part of the work where the display mimics that of the museum. Although the work appears to inform the viewer about the nature of a specific place, it is unclear as to where that place might be, or indeed whether it actually exists.

Motifs and spatial models

My practice explores approaches that refer to identity that is fragmented and scattered, which underlines my approach of employing visual metaphors as a research tool (*Constant Traveller* and *Or an Island or a Boat*). I focus on the extent to which territorial boundaries may be considered as ambiguous and unstable (*On the Waves*)⁹ therefore encouraging continuously changing identity without clear boundaries (as will be expanded in the Chapter Two).

During the research period, I develop a methodology that explores travelling and forgetting as metaphors, thematic elements and artistic strategies for displacement. These issues are examined through three spatial models/motifs that allude to fixity and mobility, the real and the imaginary: the museum, the monument, and the ship at sea (figures 3–4). My interest lies in the extent to which ships and museums may be regarded as spaces of enclosed systems of power, whereas in my work I propose that ships are spatial models of questionable stability.

The interest in monuments and museums as (national) symbols of stability informs my concerns with the construction of cultural memory and geopolitical conditions of displacement.



Fig 3. Tina Gverović. Installation photograph of the installation *Or an Island or a Boat*, (2013), including video, sound component, paintings (gouache on paper), wood and plastic pipes, dimensions variable. SE8 Gallery, London.



Fig 4. Tina Gverović. Installation photograph of the video element *Or an Island* of the installation *Or an Island or a Boat*, (2013), 4' loop. SE8 Gallery, London.

Archival research

In relation to my investigation of the position of a traveller and her/his displaced angle of view I completed two research projects. *Changes in the Scale of a Map*¹⁰ was developed in relation to research undertaken at The Dubrovnik Dukes' Palace and

The Museum Rupe where I rethought forms of staging, presentation and the display of cultural artefacts and historical information (figure 5).

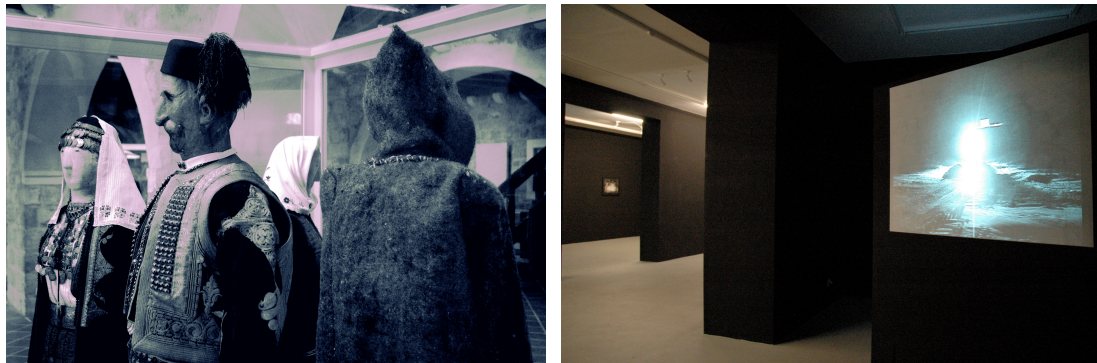


Fig 5. Tina Gverović. *Changes in the Scale of a Map*, (2008).
Two channel video installation, dimensions variable (detail).
Museum of Contemporary Art, Zagreb, Croatia.

Fig 6. Tina Gverović. Installation photograph of the video element of the installation
Constant Traveller, (2008). Dimensions variable. Bop Gallery, Zagreb, Croatia.

The archives in The Dubrovnik Dukes' Palace and The Museum Rupe are composed of regional historical artefacts such as clothing, furniture, pottery and jewellery. These archives are currently in the process of reconstruction, which informed my research in relation to architecture and site-specific installation. The design of this installation informed my subsequent set up of the video element of *Constant Traveller* (figure 6).

The experience of war informed my research of monuments and museums as national symbols, and subsequently drew me to The Albert Kahn's Archive, which attempts to overcome categorisation according to different nations. Kahn established the photographic archive with the purpose of promoting and advancing world peace. The photographs are developed from autochrome glass plates made in the beginning of the 20th century by Kahn's photographers during numerous journeys across the globe in an attempt to document the whole planet. Similarly, although ultimately unsuccessful, Yugoslavia as a state attempted to overcome the idea of different nationalities by replacing them with a 'nation-less' Yugoslav citizen.

In relation to my investigation of Khan's photographic archives I produced an artist's book entitled *Infinite Exposure*.¹² My interest was in the intention that lies behind the documentation of these landscapes and their inhabitants, towns, cities, rivers, rocks, seas and fields, which was to unite the image with a common perception of the planet as a coherent whole, accessible and tangible to all.

I compiled a collection of images related to the research in the above-mentioned museums. The collection also includes images that are related to monuments in former Yugoslavia and the works of artists analysed in this research. This collection will be put forward for the final assessment in digital format.

The written element of this research has been organised into three main sections: a Prologue and two Chapters. The Prologue serves to offer constructive historical background, giving specific context for re-evaluating forms and applications of forgetting, as well as founding the proposed recognition of the significance of dislocation in actual events that took place in recent history.

There is also an additional element to the writing that runs along the top of the page within the main body of the text. This written component is a transcript composed from excerpts from the textual elements of my works discussed in relation to research, and excerpts from a diary written while producing the works. The reason for including this text is to offer an alternative perspective on the process of making.

Chapter One

Forgetting as a temporal dislocation: monuments from the former Yugoslavia

In this chapter, I explore the implications of geographic and cultural displacement resulting from continuously reconfigured national and cultural boundaries. I assess my art practice and the practices of other artists in relation to the specifics of the artist's role in overcoming the impact of the geopolitical upon the individual.

I explore the ways in which museums become 'disconnected' from the culture they present or represent, which incorporates research into liminal spaces. These issues are rethought through forms of staging, presentation and the display of cultural artefacts and historical information in The Dubrovnik Dukes' Palace and The Museum Rupe in the audio/visual installation entitled *Changes in the Scale of a Map*. I filmed actors in

staged surroundings, manipulating the image through overlaying different colour filters. The resulting video was projected onto a purpose-built freestanding wall. I rethought these strategies of staging, presentation and display through the use of a range of media – drawing, wall drawing, video and installation in my exhibition *Constant Traveller* (figure 7). The processes of repetition, recollection, reconstruction, and invention of elements from the past are established as the mechanisms of making *Constant Traveller* through both temporal and spatial manifestations. In developing the elements of *Constant Traveller* I explore the idea of travel as a strategy for producing work, here engaging with diverse media – drawing, wall drawing, light boxes, video, and installation – where the nature of the arrangement of the exhibition serves as a change in scale, comparable to our experience with maps, thus referring analogously to the idea of dislocation and displacement. I produced an artist's book¹³ with the same title as a part of this exhibition.



Fig 7. Tina Gverović. *Constant Traveller — Mirror Image*, (2008).
Installation that includes mirror and wall drawing, dimensions variable.
Bop Gallery, Zagreb.

I ask whether an installation could be seen as a site through which it may be possible to assess the impact of displacement and dislocation in art practices. To that extent, I found it relevant to look at the ways in which conditions of displacement and dislocation are conveyed in the practice of artists Katsushika Hokusai, Jan

Kampenaers, David Maljković and Hito Steyerl.¹⁴ In my initial plan I focused on the practice of artists who are engaged in conditions of displacement and dislocation, but whose background and practice is closely bound to the Balkan geographical, political and cultural backdrop.¹⁵ However, during my second year I considered it necessary to broaden my investigation into the strategies of artists whose practice does not refer to a particular geographical area but nevertheless engages with issues of displacement and dislocation.

A primary motif researched here is the monument and its role in former Yugoslavia – where it was considered to be a symbol of stability and eternity – through analysis of works by Jan Kampenaers and David Maljković. Through referencing monuments built in the time of Yugoslavia their work is concerned with reading, enacting history, and the search for a lost and perhaps fabled heritage. I am particularly interested in the temporal experience that viewers might have while experiencing the work as a potential experience of suspended time between pasts and futures, which builds on the experience of a form of spatial displacement that I was developing in my installations during my first year of research. Rather than being interested in the motif of the monument solely as the subject of particular artists' practices, my focus has been the monument in relation to temporal dislocation and displacement, and to the acts of forgetting, recollecting, recovery and invention. This form of temporal dislocation is developed as a complement to displacement in relation to travelling in space, which I was focusing on during my first year.

Through relating to personal experiences of displacement I investigate the ways in which the spaces of recovery might manifest in the practice of David Maljković.

I employ spatial and temporal dislocations as approaches in producing work, which manifest through acts of travelling, forgetting and recollecting. I ask whether loss of memory can be purposefully chosen, enabling reconciliation with the past, as a form of deliberate displacement, therefore being closely bound to the notion of amnesty rather than amnesia. In relation amnesty and amnesia, I found valuable the writings of Paul Ricoeur.¹⁶ My interest is not to represent traumatic events of dislocation and displacement in art practice but to examine strategies to overcome trauma.

Chapter Two

Sites for invention and imagination: artist's book, installations and a radio play

I should emphasise that travel is considered not only as content or as a thematic element of the work but also as an artistic approach to making work. This is expressed in my project titled *Infinite Exposures*, which refers to the position of a traveller and her/his displaced angle of view. This project takes the form of an artist's book and was developed through research of the archives at The Albert Kahn Museum in Paris. I developed a series of drawings in relation to travel that takes place in close proximity and alongside various national borders. The drawings can be said to represent place, and yet there is a vast gap between the space that is experienced while drawing, and that which is drawn. Here each set of images is marked by the notion of their final destination, the question of what motivates the image, and the idea of their potential use-value in the course of social change and the reinvention of a landscape or place. The imaginary landscapes of the drawings are juxtaposed with the photographs of real places from the archive. The parallel presentation here of drawings and photographs highlights their similarly abstract qualities, even though one aims at a dispassionate, rational, common vision, and another at the empirical vision of an inhabitant.

In producing exhibition designs for the installations *Uncomparables*, *Forming a Suspicious State*, *Precarious Adaptations* and *Our Forest*, I constructed situations in which one is both *positioned in* and *surrounded by* the artwork. The experiments with these exhibition designs informed the installation *Or an Island or a Boat* where I further experiment with the experience of detachment and dispersal through the use of filters (video), gouache (figures 8–9) and the spoken word (vinyl record).

My engagement with the articulation of real and imaginary places in travel narratives builds on findings from previously mentioned installations. I develop this engagement through a script for a radio play informed by a fictional ferry crossing international borders. The radio play *On The Waves* was broadcast on HRT radio station and performed during a Middlesex Research group seminar.¹⁷

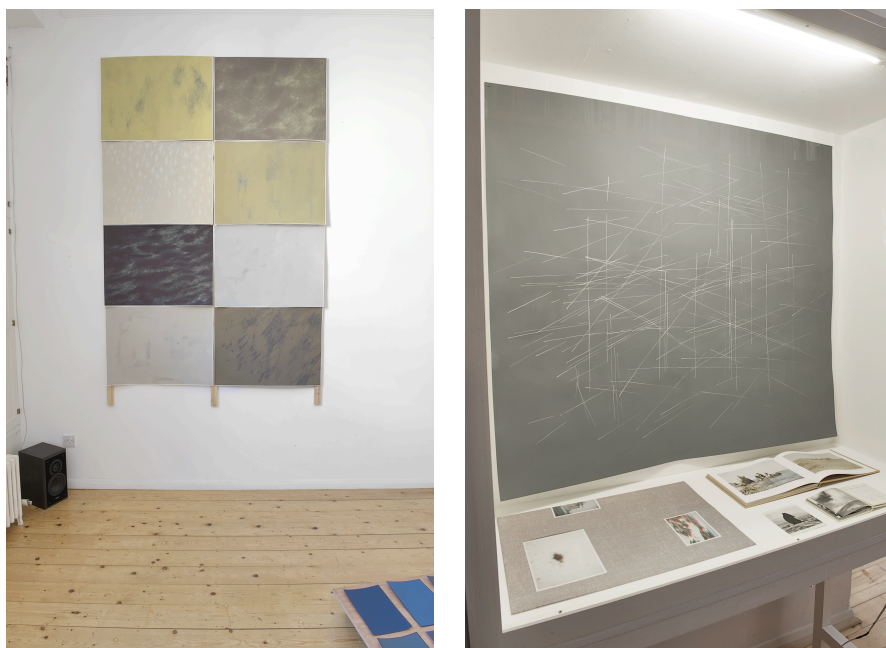


Fig 8. Tina Gverović. *Or an Island or a Boat – Or a Frontier*, (2013).
8 paintings (gouache on paper), supported on wood. SE8 Gallery, London.

Fig 9. Tina Gverović. *Or an Island or a Boat – Proud Gray*, (2013).
Gouache on paper (106 x 115cm), shown in the gallery cabinet. SE8 Gallery, London.

On the Waves was also re-enacted as a part of an artist's talk during my participation in the project *Ex-territory*, which took place on a ship off the coast of Cyprus.¹⁸ The recording of the play was broadcast during a journey in non-territorial waters via the on-board marine radio station. In my project *Alphabet of Winds*¹⁹ I investigate elements of disorientation and immersion through constructing situations in which one is both *positioned in* and *surrounded by* the artwork. I consider here border crossing as an ambiguous state of being and further explore the idea of self-location.

I use the motif of a ship both as a location for the above-mentioned play and as a spatial model that is both subject to enclosed systems of power and, through being dislocated from a centre, possesses the potential to allow for subjective and possibly alternative world-views. This work is to some extent informed by shifts in recent Balkan-based politics where decisions on geopolitical, economic and social changes appear to be shaped through jagged, random tearing rather than through slow, gentle and stable, rational maybe, sets of decisions and choices that lead to gradual change.

The rationale for choosing a marine location for the project investigates abstract or 'invisible' borders and indefinite horizons, and particularly zones that lie between

nation-states. I ask whether dislocation in this context can be seen as allowing or encouraging a continuously changing identity without clear boundaries. The reference to this notion enables me to articulate the shift from the possible relation of my work to the specific geopolitical site to an imaginary and metaphorical landscape.

The artwork produced during my final year reflects the culmination of research into fine art practice. I develop of the concept the 'state of being lost' which problematises the liberation from nationally defined identities in relation to the ambiguity of borders and liminality.

Conclusions

The Conclusions will summarise the main findings of the research and offer a critical assessment of the extent to which artistic research is able to open up debates on the themes addressed.

Documentation of the work from the projects mentioned in the writing will be put forward for the final assessment in the form of a digital collection – documentation of works mentioned in the written component, two artists' books, a vinyl record and an installation in a gallery.

The primary aim, at a time when European and in particular Balkan nation-states are becoming quasi-federations subject to extra-national determinants, is the development of a concept of (self) liberation through visual art that will contribute to the understanding of the contemporary ambiguities of territorial boundaries and national identities. This project intends to provide an original perspective on issues of Balkan and especially Croatian identity and belonging, contributing to contemporary debates on national identity.

Footnotes

1. Jan van Eyck Academy is a post-academic institute for research and production in the fields of fine art, design, and theory (Maastricht, the Netherlands).
2. Avis Newman is a London-based artist, and was a visiting lecturer at Jan van Eyck Academy during the period of my study.
3. *Uncomparables. Forming a Suspicious State* is developed in collaboration with Siniša Ilić and Ben Cain. I write about the nature of our collaboration in the case of this work in Chapter Two and The Appendix. Ilić, Siniša (b. Belgrade, Serbia 1977) is an artist, member and co-founder of the independent art and theory platform and performance art magazine TkH, based in Belgrade. Cain, Ben (b. Leed, UK 1975) is an artist working in a cross-disciplinary manner.
4. *Precarious Adaptations*, installation with video, drawings, prints and sound (with Siniša Ilić), Cultural Centre, Belgrade, 2011. I write about the nature of the collaboration in this work with Siniša Ilić in Chapter Two and the Appendix.
5. *Our Forest*, installation shown as part of the exhibition *Life in the Forest* (with Siniša Ilić and Ben Cain), Arsenal gallery, Bialystok, Poland, curated by Rael Artel, 2011. I write about the nature of the collaboration in this work with Siniša Ilić and Ben Cain in Chapter Two and the Appendix.
6. *Or an Island or a Boat*, installation including video, sound component, paintings (gouache on paper), wood and plastic pipes, dimensions variable, 2013. This work is shown in SE8 Gallery as part of my research for the purposes of examination.
7. *Constant Traveller* is a research project that I developed during my first two years of research. It was initially shown in BOP Gallery in Zagreb, Croatia, March 2008. The exhibition involved a series of pencil drawings on paper, light boxes, mirror sculpture, large-scale wall drawing and a video installation with sound.
8. *At First Sight*, a project that included drawings, wall drawing, paintings and two video projections shown at Blickensdorff Gallery (Berlin, Germany) 2007, and as a part of the group exhibition at Forum Stadtpark, curated by WHW (Graz, Austria) 2007. This installation was initially shown at Gallery Galženica (Zagreb, Croatia) where it won Radoslav Putar contemporary art award, which included a residency at International Studio and Curatorial Program in New York in 2007.
9. The radio play *On the Waves* was broadcast on Croatian National Radio and Television (HRT) radio on 10.04.2009 as part of *Radio Gallery*, a group exhibition of audio works curated by Evelina Turković for Croatian Radio Television III.

10. *Changes in the Scale of a Map*, an audio/visual installation, shown in the THT exhibition in The Museum of Contemporary Art in Zagreb. The cast are Croatian actresses Nataša Dangubić and Helena Kovačić, shot at The Museum Rupe and The Dubrovnik Dukes' Palace in Summer 2008.

11. *Albert Khan – Les Archives de la Planète*, an archive of autochrome photographs in Paris, France.

12. *Infinite Exposure*, an artist's book (hard back, colour, 300 copies). Produced as a part of practice based doctorate in visual arts, Middlesex University, London.

13. *Constant Traveller*, an artist's book (hard back, colour, 500 copies) produced as a part of the project with the same title that included a solo exhibition in BOP Gallery, Zagreb, Croatia.

14. Hokusai, Katsushika (Japan, 1760–1849). Kampenaers, Jan (b in Heist-op-den-Berg, Belgium in 1968) works with photography. Maljković, David (b Rijeka, Croatia in 1973) mainly works with video, photography, collages and installation. Steyerl, Hito (b Germany in 1966) is a writer and filmmaker.

15. Dakić, Danica (b in Sarajevo, Bosnia and Herzegovina in 1962) mainly works with sculptural and sound installations, site-specific video projections and film. Grubanov, Ivan (b Belgrade, Serbia in 1976) mainly works with drawings and paintings. Kamerić, Šejla (b in Sarajevo, Bosnia and Herzegovina in 1976) works with photography.

16. Ricoeur, Paul. 'Memory and Forgetting' in *Questioning Ethics and Contemporary Debates in Philosophy*, Richard Kearney and Mark Dooley (eds), (Routledge, London and New York) 1999, p 11.

17. A version of the original text – *On The Waves* (translated from my own original text in written in Croatian) was read by Katharine Meynell (Artist and Programme Leader: MA Fine Arts at Middlesex University), Beverly Bennett (MA student in Fine Art at Middlesex University), and myself during a research seminar at Middlesex University (07.01.2009).

18. *Infinite Exposure*, artist talk for the project *Ex-territory* approaching Cape Greco's UN 'buffer zone' – taking place on ships in extra-territorial waters near Israel and Cyprus. (20.06.2010)
 This project took place during my participation (June 2010) in the project *Ex-Territory* (initiated by Maayan Amir and Ruti Sela in September 2009). The aim of this project was to bring together thinkers, artists and researchers for meetings on a ship cruising in extra-territorial waters (in this case in the vicinity of Larnaca, Cyprus), to create an exhibition in these extra-territorial waters and to establish the first floating Non-National museum and digital archive that collects works exploring the notion of ex-territory. The project also forms research groups that study the notion in different disciplines such as literature with the general aim of contributing to the understanding of the contemporary ambiguities of territorial boundaries and national identities. The radio play *On the Waves* was also broadcast during

the journey in extra-territorial waters via the on-board marine radio station *Slow Web* VHF broadcast (sailing across international internet fibre lines – 09:00, 21.06).

19. *Alphabet of Winds*, a site-specific installation including a series of drawings, was presented at the exhibition *Visura Aperta*, Momiano, Croatia, 2010.

Prologue

A recollection of the wars in the former Yugoslavia

'Do you have any bedtime stories that aren't about the former Yugoslavia?' asked the little boy in bed. His mother was sitting beside his bed, reading to him from a newspaper. This cartoon was published in the New Yorker on 22 November 1993.'

Dubravka Ugrešić¹

This recollection is an attempt to foreground the conditions that have determined the nature of many of the projects discussed in this thesis. This brief introduction to the historical context is essentially based on my own accounts related to direct contact with the wars in the former Yugoslavia² and the formation of the Croatian independent state³, and is therefore by no means an exhaustive overview of the extremely complex intricacies of this war or of the countless atrocities committed. This prologue rather acts as an elementary 'setting the scene' for the following chapters.

During the wars in the former Yugoslavia thousands of people, because of their ethnic or religious background, were killed, raped and tortured, and entire communities were displaced.

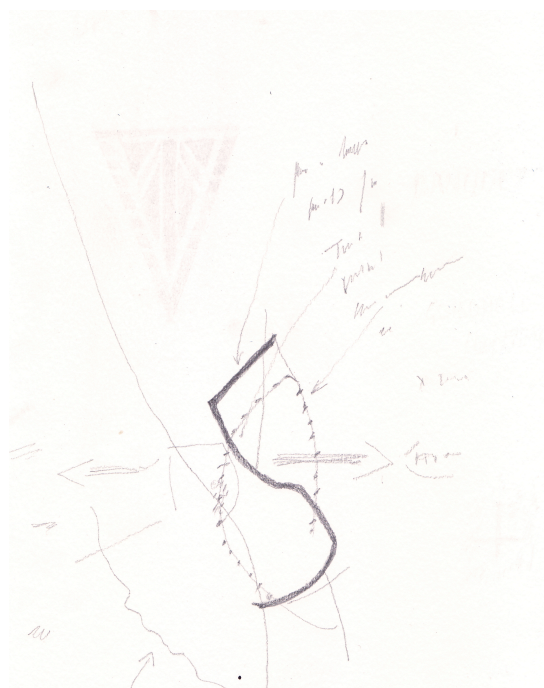


Fig 1. Tina Gverović. *The Map Drawn on the Back of a Menu*, (2013). Graphite on paper 20 x 30cm.⁴

My First Meeting With Croatia

During 1991 I spent a year on a student exchange programme on a small island near Seattle in the USA, and in June 1992 I was on my way back home to Dubrovnik, the city I grew up in. In the September of the previous year (1991) I left what was once known as Yugoslavia⁵ and now a year later I was attempting to enter a new country (figure 1). On arriving in Europe from America we were told at the airport in Vienna that Zagreb airport was closed and that the only way to enter Croatia was via Ljubljana in Slovenia.⁶

I looked around the cramped room in the airport and noticed a few familiar faces. There was Mara Bratoš with whom I took drawing classes couple of years ago in Dubrovnik. She had also spent a year on a high school exchange programme in the USA.⁷ I learned that her father was shot during the siege of Dubrovnik and that her boyfriend, the photographer Pavo Urban died while recording the St Nicholas shelling.⁸ The reality of what took place while I was absent slowly started to reveal itself.

In the year that I was away the country had gone to war, and I was returning to a country that was in utter turmoil, and still in the midst of a war. The breakdown of regional federation that comprised Yugoslavia as a nation-state took place over a period of several years from the beginning of the 1990s, which resulted in mass displacement and genocide, changing the geopolitical and cultural face of the Balkans once again.⁹ The breakdown started with the unrest in Kosovo a couple of years prior to my year abroad in 1987. Slobodan Milošević¹⁰ entered the Serbian communist party claiming that Serbian nationals were leaving Kosovo due to pressure from Kosovo Albanians. On the other hand Kosovo Albanians claimed that they were being subjected to racial discrimination by the Serbs, and that in fact the resettlement of Serbs was actually caused by economic conditions stemming in part from the region's underdevelopment.¹¹

Due to this unrest and the outbreak of nationalism in Serbia it was Slovenia that first sought independence. Although there is still no official date for the start of the wars in the former Yugoslavia, the secession of Slovenia in 1991 and the withdrawal of the Yugoslav People's Army (JNA) at that point are considered to be the beginning. Shortly following this withdrawal, the cities of Vukovar and Dubrovnik were bombed,

as were many towns and villages.¹² On the 6th of December 1991 the full weight of Yugoslav artillery was turned on Dubrovnik in what became known as the St Nicholas Bombings. Intensive shelling by 82mm rockets and 120mm mortars continued for nearly 12 hours. Photographer Pavo Urban's last photographs taken moments before he died have become internationally known as the record of one of the first shells that landed on the city (figure 2).¹³



Fig 2. Pavo Urban. *Stradun, Dubrovnik*, (06.12.1991). Photograph from the series of 12 photographs (7 black and white and 5 colour photographs).

My return flight back from the USA took place in June the following year, 1992. We landed in Ljubljana airport, the day was bright and sunny, the roads completely empty. I was very excited, 17 years old and driving with my father in a squeaking Renault 4 from Ljubljana airport towards Zagreb. Very soon after we started our car journey we were stopped at the barricades, a series of concrete blocks in a zig-zag formation. This was now an official border crossing between Slovenia and the rest of the country, which was once known as Yugoslavia. I suddenly became aware that I

was arriving to a new country. Although I was aware of the war currently taking place, the extent of the changes to come were at this point unimaginable.

I remember thinking then that my father had become a different man; in the year that had gone by he had become somewhat smaller and his hair had gone completely white. I learned during this rather short two-hour car journey that he had been a prisoner of war in a concentration camp named Morinj in Montenegro.¹⁴ He tried to tell me everything that he did not dare to write about in his letters. He talked about the siege of my village Zaton in the vicinity of Dubrovnik¹⁵ and my family having been exiled in the camps in Italy, Slovenia and Zagreb. I was overwhelmed.

This journey stayed deeply ingrained in my memory, and now stands as my first recollection of encountering the violent reformation of my country. This short journey is also my first recollection of the border to a place that was to become isolated, and soon to be a geographically, politically and culturally independent entity.

Crossing of Maslenica – Journeys across endless Borders

This initial journey was the first of many similarly fraught and interrupted attempts to get from one place to another. In the following three years of war my father and I spent many hours on busses trying to get from one end of the country to another in the course of which we needed to cross various borders which we found to be constantly shifting. Although Croatia gained independence in the spring of 1992, which was a couple of months prior to my return from the USA, the war nevertheless continued.

By 1992 the Croatian side claimed they had suffered 6651 deaths, and 13,700 missing persons.¹⁶ By the spring of 1992, 330,000 Croats from eastern Slavonia, Banija, Lika, Kordun and northern Dalmatia and Vojvodina had sought refuge elsewhere from their then occupied territories. The major roads were destroyed and 37 percent of Croatian railway lines were dysfunctional. As many as 479 ecclesiastical buildings were either completely destroyed or severely damaged, the town centre of Vukovar¹⁶ was beyond recognition and so were the late-gothic church of Vončín and the mausoleum of sculptor Ivan Meštrović¹⁷ in Drniš in northern Dalmatia.¹⁸

Now a four and a half hour car journey, back then, in 1992, the 16 hour journey from Zagreb to Dubrovnik took us as far North as Rijeka, and then all the way down the Adriatic coast via very carefully planned routes in order to avoid various pockets of shelling and places under siege, often stopping for hours in order to wait for shelling to abate. My family relocated to Zagreb for the next five years while I was studying at the Zagreb Fine Art Academy. The only way to return home during holidays was via this route. One of the most difficult parts of this journey was a night crossing via the portable water bridge Maslenica in the vicinity of Zadar and then occupied region Krajina.¹⁹ The last route connecting Zagreb and the coastline of Croatia was severed by the loss of this bridge and was then dependant upon the ferry crossing to island Pag. There was often an endless queue of busses trying to get from one side of the bay to the other during the short intervals between the shelling.

In the vicinity of the Maslenica crossing the military operation named ‘Storm’ took place in August 1995. Croatian armed forces together with the Army of the Republic of Bosnia and Herzegovina reclaimed the area of the Serbian Republic of Krajina, which since 1991 had been under Serbian control. Although the Croatian government insisted that the Serbs from this area who were not involved in war crimes could stay in their homes, the returning Croats and soldiers burned many of their villages. As a result of this four day long operation thousands of Serbs from this area still remain in exile.²⁰

The Croatian generals Ante Gotovina, Mladen Markač and Ivan Čermak²¹ were put on trial for war crimes and crimes against humanity committed during this operation by the International Criminal Tribunal for the former Yugoslavia in The Hague. Although Ante Gotovina was initially found guilty he was eventually released on appeal on the 19th of November 2012.²²

The war continued on the territory of Bosnia and Herzegovina in 1993. The intricacies of this chapter of the war are still being discussed in the International Criminal Tribunal for the former Yugoslavia in The Hague.

In the winter of 1993–94 which was the most difficult for Bosnia and Herzegovina, the city of Sarajevo was under siege and was continuously shelled by Serbs (on the 5th of February 1994 the main outdoor market was shelled wounding many and killing 68

people).²³ Eastern Mostar²⁴ was severely destroyed by Herzegovina Croats supported by the Croatian Army culminating in the destruction of the sixteenth century arched bridge over the Neretva river.²⁵ At this point Bosnia, under UN protection, was divided into six so called 'Safe Areas' which were Sarajevo, Goražde, Žepa, Srebrenica, Tuzla and Bihać.²⁶

Radovan Karadžić and Serbian forces led by Ratko Mladić²⁷ murdered tens of thousands of Muslims throughout Bosnia. As a result the Bosnian government expelled Bosnian Serbs and their homes were taken by Muslim refugees.²⁸

After 1995 the war continued in Kosovo seriously affecting Macedonia. The Kosovo Wars or Kosovo Conflict took place in 1998–1999. Although Kosovo declared independence in 2008 Serbia is still debating whether or not to recognise its sovereignty. Macedonia gained independence in 1991 and is officially called the Former Yugoslav Republic of Macedonia (FYROM) due to its dispute with Greece over its name.

Footnotes

1. Ugrešić, Dubravka. Essay 'Balkan Blues' in *Balkan Blues: Writing out of Yugoslavia*, ed Joanna Labon, (Northwestern University Press, Evanston, Illinois) 1994, p 31.

2. The wars in the former Yugoslavia is a term for the wars that took place from 1991–1999 between Serbia and the federations of Yugoslavia that were seeking independence. Under the presidency of Josip Broz Tito the country was in 1945 first named the Democratic Federal Yugoslavia and soon renamed to Federal People's Republic of Yugoslavia from 1945–1963, and from 1963–1991 it was named the Social Federal Republic of Yugoslavia. Tito was president until his death in 1980 when a collective presidency was formed. It was constituent of six Socialist Republics (Bosnia and Herzegovina, Croatia, Macedonia, Montenegro, Slovenia and Serbia, and two Socialist Autonomous Provinces Kosovo and Vojvodina.).

3. Croatia gained independence from Yugoslavia in 1992.

4. *The Map Drawn on the Back of a Menu*. Tina Gverović, graphite on paper 20 x 30cm, 2013.

This drawing is a recollection of a drawing that I saw in a newspaper in 2002 during the flight back to Croatia while returning from an art residency programme. It was a map drawn on the back of a menu made by the then Croatian President Franjo Tuđman: the map that would divide Bosnia between Croatia and Serbia with no territory for Bosnian Muslims. President Tuđman drew this map for Lord Paddy Ashdown during a dinner banquet. Lord Ashdown gave testimony for the prosecution in the trial against Serbian President Milošević where he also presented this map. The reason for featuring it here is to show how borders begin as subjective understandings, as figments of imagination, arising through casual invention, their instability not surprisingly becoming an essential trait in the process of re-tailoring a country.

5. Many high school students around the 1990s were sent to the USA on one-way exchange programmes. The exchange programme did not involve US students coming to Yugoslavia.

6. Slovenia gained independence from Yugoslavia in 1991.

7. Photographer Pavo Urban died while photographing the St Nicholas shelling of Dubrovnik, 06.12.1991.

8. The St. Nicholas Shelling, also known as the St. Nicholas Bombings is an attack by the Yugoslav Army on Dubrovnik which lasted over 12 hours.

9. The recent wars in the former Yugoslavia are also referred to as the Third Balkan Wars, a term attributed to British writer Misha Glenny referring to two previous Balkan Wars fought in 1912 and 1913 in his book *The Fall of Yugoslavia: The Third Balkan War*, (Penguin Books, London), 1992.
10. Slobodan Milošević was president of the Republic of Serbia (1989–1997) and the Federal Republic of Yugoslavia (1997–2000). He was charged with crimes against humanity by the International Criminal Tribunal for the former Yugoslavia (ICTY), which ended with his death in prison before the end of the trial.
11. Glenny, Misha. *The Rebirth of History: Eastern Europe in the Age of Democracy*, (Penguin, London) 1990, p 121.
12. Meštrović, Stjepan with Slaven Letica and Miroslav Goreta. *Habits of The Balkan Hart: Social Character and Fall of Communism*, (Texas A&M University Press, College Station) 1993, p 140–141.
13. Pavo Urban made 12 photographs minutes before he died which are featured in the book *Pavo Urban: Last Shots*, ed. Antun Maračić (META, Zagreb) 1998.
14. JNA – Yugoslav People's Army organised concentration camp in Moring near Kotor, Montenegro.
15. Zaton is the village I come from. Located in the vicinity of Dubrovnik, it was under siege from the JNA during the winter 1991-1992.
16. Tanner, Marcus. *Croatia: Nation Forged in War*, (Yale University Press, New Haven and London) 1997, p 278.
17. Ivan Meštrović (1883–1962) was a Croatian sculptor and architect.
18. Croatian government figures in *Croatia between Aggression and Peace*, (eds) Baletić, Zvonimir and Goražd Nikić, (AGM, Zagreb) 1994, p 43–45.
19. The bridge Maslenica was destroyed on the 21st of November 1991 and rebuilt in 2006. The bridge was the only road connection between cities Zadar and Split. An additional pontoon bridge was built in the meantime.
20. Baletić and Nikić. Ibid, p 296–298.
21. Three Croatian generals Ante Gotovina, Mladen Markač and Ivan Čermak were tried by ICTY for a number of crimes committed by Croatian military forces against the Serb population during the 'Operation Storm' in the Krajina region. The crimes were committed as a part of criminal plan to

remove the Serb population from this region and re-populate it with Croats. ICTY found that Croatian President Franjo Tuđman was also part of drawing up this criminal plan, which happened during the meeting in Brioni where the 'Operation Storm' was planned. Ante Gotovina and Mladen Markač were found guilty and Ivan Čermak was released. Both Gotovina and Markač appealed and were released on the 16th of November 2012.

22. The International Criminal Tribunal for the former Yugoslavia (ICTY) was created in 1993 in order to deal with the war crimes that took place during the conflicts in the Balkans in the early 1990s. The ICTY is the first court to use demographic estimates according to the numbers of killed, but also of the missing, wounded, exhumed, internal and external refugees.

23. Sarajevo the capital of Bosnia and Herzegovina was under siege from the 5th of April 1992 until the 29th of February 1996. On the 25th of August 1992 shelling caused the complete destruction of The National and University Library of Bosnia and Herzegovina; among the losses were about 700 manuscripts and incunabula and a unique collection of Bosnian serial publications, some from the middle of the 19th century Bosnian cultural revival.

24. The western part of Mostar is predominately Catholic and the eastern quarter has been predominately Muslim since the end of the war in 1995.

25. The 'Old Bridge' in Mostar was built over the river Neretva by Ottomans in the 16th century, connecting two parts of the city. It was destroyed on the 9th of November 1993 by Bosnian Croat forces and reconstructed in 2004.

26. Safe Areas also known as the United Nations Safe Areas were established by the United Nations on the territories of Bosnia and Herzegovina in six different locations during the wars in the former Yugoslavia. There is a lot of controversy surrounding the management of safety in these areas. In 1995 in the UN Safe Area of Srebrenica, the Srebrenica Genocide was committed (over 8,000 Bosnian men were murdered).

27. Radovan Karadžić and Ratko Mladić are accused of crimes against humanity and genocide committed during the wars in the former Yugoslavia by ICTY. Karadžić was president of the Republika Srpska (Serbian govern entity of Bosnia and Herzegovina). Mladić was a military leader of the Army of the Republika Srpska (Bosnian Serb Army). Amongst other crimes, they are held responsible for the Siege of Sarajevo, the genocides in Srebrenica, Prijedor, Ključ, Foča, Kotor Varoš, Sanski Most, Vlasenica and Zvornik.

28. Glenny, Misha. *The Balkans, 1804–1999: Nationalism, War and The Great Powers*, (Granta Books, London) 1999, p 642–646.

Walking on the street, she knew what lay behind her, what was hidden to the left and to the right, and what lay ahead of her.

Chapter One

Forgetting as a temporal dislocation: monuments from the former Yugoslavia

The mental image cannot be studied on its own. The realm of images and the realm of objects are not separate entities. On the contrary, any given object, whether presented by means of external perception or emerging in the mind's eye, can function both as present reality and as an image, depending on the chosen point of reference. The two realms, the imaginary and the real, are made up of the very same objects, and only their groupings and their interpretations vary. What defines both realms, the imaginary and the real, is the mind's attitude.

Jean-Paul Sartre¹

The individual and the group cannot avoid a certain existential plunge into chaos. This is already what we do every night when we abandon ourselves to the world of dreams. The main question is what we gain from this plunge: a sense of disaster, or the revelation of new outlines of the possible?

Felix Guattari²



This is transcribed from a conversation with an impulsive and constant traveller. As she moves through places, she writes, sings, and talks aloud. Sometimes the words that come out of her mouth are insightful, sometimes they are wildly abstract.

What lay around corners, behind walls, above ceilings.



Familiar places become strange to those who live there, and in turn those places become familiar to strangers. This is a woman who writes, and when she's not writing, she's picturing, and showing. Exploring actually. This is called remote viewing. This is something we all do.



She describes the contours of a place, the colours in detail. A New York blue is apparently different from a Yorkshire blue. She relay's it to an audience, to a single character, a medium even. There are books, telephone lines, and drawings.

*Take number 1.
She is standing next to the open window.*



*In this case, she's told of a square, rhombus, a blue grey; but she doesn't know more.
There are objects and figures, but no edges. That's it then, just hovering.
This is the place you are standing in now, as pictured from an appropriate distance.
The lines are sharp, but the actualities are blurred.³*

Fig 1–4. Tina Gverović. *Constant Traveller*, (2008).
Video stills and audio segment (spoken word) of the two channel installation
read from text printed on the reverse side of the above images,
dimensions variable.

I have made work while travelling, while crossing borders, man-made divisions between countries. The work discussed here focuses on travelling as a motif and as a form of working that has close affinity with my own mode of making.

The staging of the installation *Constant Traveller* enabled me to identify relevant conditions and criteria under which an installation could be seen as a site through which it may be possible to assess the impact of displacement and dislocation in art practices.

I reflect on processes of repetition, recollection, reconstruction and invention of elements from the past as both temporal and spatial manifestations in relation to the process of making this installation. The strategy of using travelling as a spatial metaphor for displacement is further investigated by considering forgetting as temporal metaphor for displacement. This builds on my approach to working, which I developed during my first year of research. When making work, I find it relevant to repeat segments and sections of works and re-present them in other media.

Take number 2.

Her silhouette pronounced thanks to the brightness of the sun outside.

I develop this approach in order to signal the questionable stability of subjects I work with. Continually re-approaching and representing a subject stems from an interest in privileging the multiple voice, which both destabilises and renews that subject. Sometimes these segments are changed in scale, enlarged or reduced in size. I often return to the same techniques, for example the use of heavy graphite in my pencil drawings. I recognise these approaches of changing scales and employing similar techniques as strategies in making work and in particular when constructing this installation and while doing so emphasising particular aspects of the elements I make.

The question I ask is whether art work can offer to the spectator the sense of a temporal location, or a temporary sense of being located, in the sense that the work is itself a location. This question relates to and builds on the notion of travelling as an artistic method attributive/inherent to spatial dislocation as will be outlined with projects *Infinite Exposure* and *Changes in the Scale of a Map* where I considered travel not only as content or a thematic element of my practice but as an artistic strategy/approach.

My practice is informed by motifs of questionable stability and displacement and I was able to reflect on such motifs in the work of artists whose practice I refer to in this Chapter (Hokusai, Jan Kampeaers, David Maljković and Hito Steyerl). I investigate the ways in which the motifs of questionable stability might manifest in my art practice and the practice of Croatian artist David Maljković.⁴ While using different coloured filters in the video segment of installation *Constant Traveller* my intention was to create a distance from direct experience and from an authentic record of a place (figures 1–4). This approach is similar to the way I worked on my earlier paintings, where I suggested the removal from the naturalist reading of a place through the use of a particular tone for the background in order to create a ‘filtered’, duotone effect. Although these two installations employed different media they act as both sites for documentary records and sites of invention and imagination.

This action of removal suggests a movement within the work, which I associate with a form of travel, as is the case with changing the scale or repeating elements of the work. By using the reflection of the elements in the exhibition in a mirror, I attempt to recover imagery and perspectives of works that are otherwise out of sight and not directly visible to the viewer.

I shall outline how, through referencing symbolic elements of the past political regime, such as the monument, Maljković's work engages with the process of deliberately forgetting, which in turn becomes a strategy for producing artwork. The Croatian translation for *monument* is *spomenik*, which derives from *spomen* meaning a *memorial*. In the former Yugoslavia, the monument was considered to be a symbol of permanence, of a collective, shared consciousness, although perhaps now it symbolises a collective amnesia. I ask whether amnesia here is actually deliberately assumed, in a political act, in order to overcome the politically and culturally defunct present? To that end I engage with the notion that forgetting is not a question of amnesia but of amnesty, as discussed by Paul Ricoeur,⁵ and to which I shall return later. Maljković considers the monument as a symbol of a regime change and therefore a spatial model of questionable stability, a motif that can easily tip over and collapse suggesting mobility to come. Rather than being interested in the motif of the monument solely as a subject of artists' practices, my focus is on the monument in relation to temporal dislocation and displacement – such as the acts of forgetting, recollecting, recovery and invention, which are also strategies that I employ in my practice. These acts are considered here as temporal displacements and therefore complementary to spatial travel.

In making the *Constant Traveller* I engage with re-invention, re-construction and transformation of one element of the installation into another. I employ processes such as repetition, recollection, reconstruction and invention of elements from the past, which are reflected upon and re-evaluated in making elements of this installation.

In relation to reinvention and reconstruction I found relevant the writings of Richard Kearney, who talks of nations being narrative constructions, which need to be ‘reinvented and reconstructed again and again’.⁶ At an earlier point Benedict Anderson defined the nation as a construct, an invention, a community that is purely imagined.⁷

From the perspective of the processes of constructing the work through fabricating fictional and semi-fictional places, I consider relevant the writings of Paul Ricoeur,⁸ who offers different perspectives on issues of memory. Ricoeur considers the act of remembering as a form of doing and understands one’s ‘duty to remember’ as a method of constructing the future.⁹ If remembering can be seen as a form of doing, the question I pose here is whether forgetting can be seen as a form of deliberate displacement. Secondly, whether it is relevant, or why it might be relevant for people today to choose to employ such forgetting as a form of deliberate displacement?

The writing in this section is organised according to the following subheadings: *Constant Traveller*, monument, forgetting, amnesty and amnesia and a new border in once familiar territory. The reason for establishing and outlining this set of criteria here is to provide the initial means for the reader to be able to understand and question, when assessing my art practice and the practices of other artists, the specifics of the artist’s role in overcoming the impact of the geopolitical upon the individual.

Constant Traveller

Having entered the exhibition space, one is faced with a model of a lighthouse, which is set upon a large mirror that rests directly upon the floor (figure 5). The model itself is a silhouette that is also cut from mirror. The mirror construction reflects the surrounding black walls and viewers who happen to be close. The element of journeying within the piece is where one element of work triggers and causes/indicates/points to a further one.

*It says 'everybody can write a guide'. All you need is a little imagination, and a pen.
Even memory isn't really necessary.*

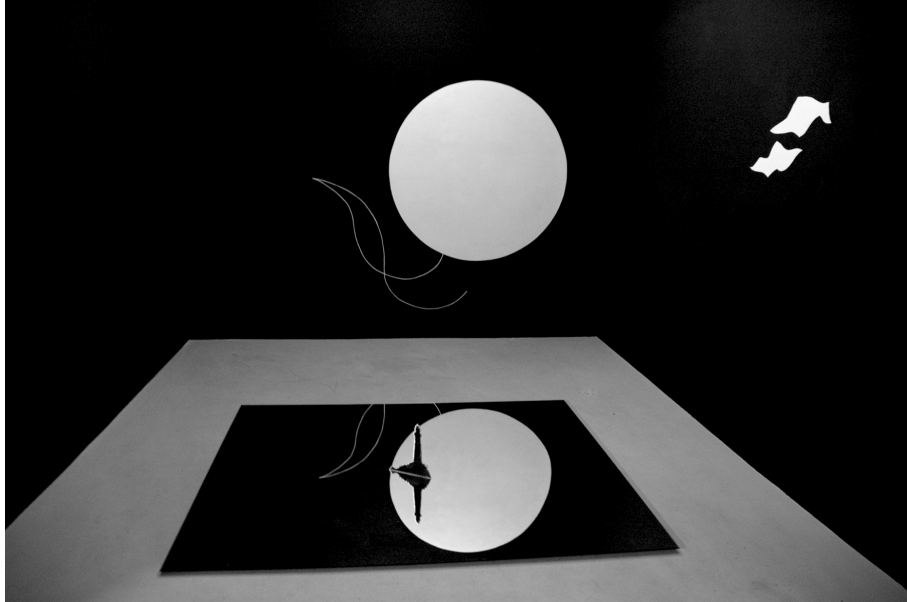


Fig 5. Tina Gverović. *Constant Traveller - Mirror Image*, (2008).
Installation that includes mirror and wall drawing, dimensions variable.

In addition to this installation the exhibition is composed of several elements positioned in three rooms of the gallery space. The work is complete once a certain number of elements are generated and brought together.

The conceptual starting point for the installation *Constant Traveller* is the graphite drawing of papers being blown into the air, which is repeated on a large scale in white on the black walls of the gallery. Next to the graphite drawing are two smaller scale drawings of details of forests, adjacent to which are a series of light boxes. These images are developed in negative from the details of the aforementioned drawings. In the room on the opposite side of the gallery are two video works projected against a purpose-built freestanding wall. The whole space is painted black, with very minimal lighting. The title of the work *Constant Traveller* suggests a continuous action of incessant travel. This 'travelling' doesn't start in any particular place; it is a form of travel that takes place in the very process of making.

Take number 4.

The murmuring emanates from the adjacent rooms. The image is bright yellow.

Through considering travelling as a mode of making work I was able to develop a method that produced an overview of creative engagement with a place. I speak of my installations as approaches to investigating travel – as a notion as well as a set of actions – as a research tool. As an action travelling motivates this work and as a motif it connects different elements of the installation. I am primarily interested in this very act of travel as an action, which enables the work.

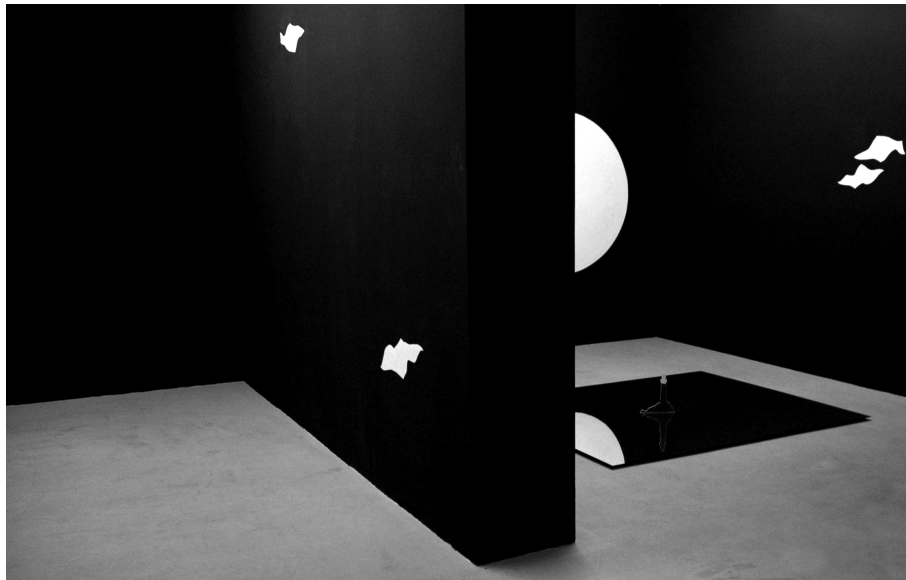


Fig 6. Tina Gverović. *Constant Traveller – Mirror Image*, (2008).
Installation that includes mirror and wall drawing, dimensions variable.

The spectator finds her/himself surrounded by different elements of the installation. There is no entrance point to this installation, each element is a fragment or segment of the previous one, resized and reshaped through another medium. Although the elements constitute a whole they can be seen as separate works.

In order to clarify what is meant by the motion that happens within this installation, I identified several strategies, which helped me to reflect on the elements of the show and the processes by which they are made. These strategies will be discussed in the following order: Changes in scale, Repetition, Recovery, Invention/Reconstruction/Remembering.

You could take her to any part of the city, and there, with her eyes closed, she could give a clear visual description of the surroundings.

Changes in scale

In the installation *Constant Traveller* I focused on changes in scale and perception between different elements of the exhibition in a similar way we experience maps.

This strategy has recently informed my most recent research project, where I explore the notion of dislocation while being surrounded by water. The choice of a maritime location for this project and the state of being *adrift* was to further investigate border-crossing as an ambiguous state of being. The focus was on the idea of self-location in relation to disorientation and immersion through constructing situations in which one is both *positioned in* and *surrounded by* the artwork.

A composition that immerses the viewer in situations of being surrounded by and positioned in the work was established while developing segments of the installation *Constant Traveller* described above. The exhibition tried to establish a reference to the types of shifts in scale that are required in the processes of mapping. Particular reference was made here to the perceptual shifts required when reading maps as we attempt to orientate ourselves within the complex fabric of the map, thus referring analogously to the idea of dislocation and displacement. This was managed through engagement with diverse media – drawing, wall drawing, light boxes, video, and installation. The walls of the exhibition *Constant Traveller* were painted black. Fragments from a pencil drawing, depicting a maelstrom of loose sheets of paper were enlarged greatly and rendered on walls of the gallery thereby constructing what I hoped would be experienced as an immersive site for a viewer – placing a viewer in the position of an interpreter (figure 6).

Apart from the large scale wall drawing described earlier, the same element of silhouettes of flying paper is repeated in graphite on paper on a smaller scale beside which are two drawings showing details of forests (figure 7). This combination of elements refers back to a recent series of drawings in which I was recalling, copying and inventing a wide variety of seemingly unrelated places.

At that moment, there on the street, in the bar, alleyway, bedroom, hotel; she even knew what she couldn't see.

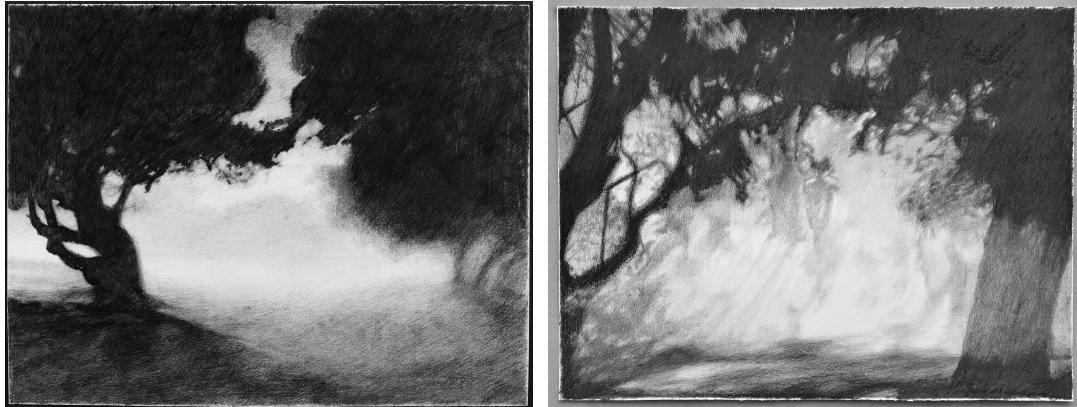


Fig 7. Tina Gverović. *Constant Traveller – Opening Sequence I and II*, (2008).
Graphite on paper, 36 x 46cm.

The drawings were produced using a similar technique, that is, graphite pencil drawings based on found photographs, and images downloaded from the internet, in which the drawings employ blurring and heavy use of silhouette in order to evoke the intangible and the dramatic. Their common mode of production draws them together as a set, to the point where they may appear to be stills taken from the same film (figure 9).

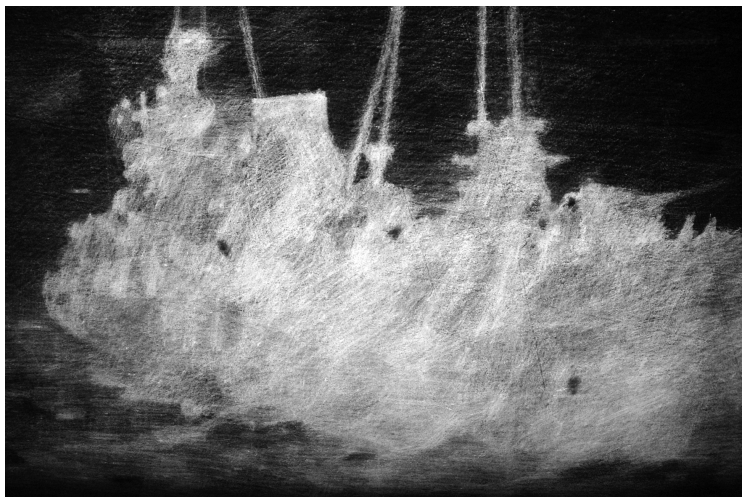


Fig 8. Tina Gverović. *Constant Traveller – Mirror Image*, (2008).
Transparency in lightbox, 120 x 80cm.

Take number 5.
She is beside the two mannequins. The image is tinted with light blue.

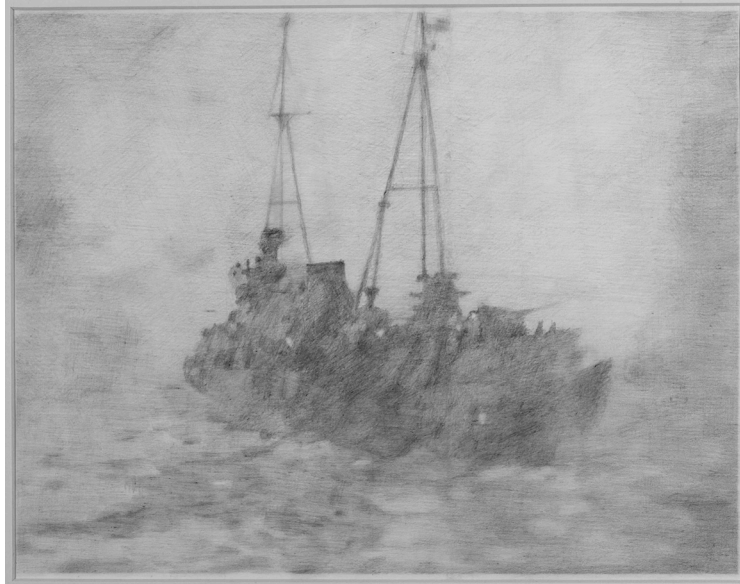


Fig 9. Tina Gverović. *James Topic*, (2008). Graphite on paper, 40 x 50cm.

A similar motion of scale-change is employed while making the light boxes, which use details of drawings from previous work. Here the view is shifted closer into the image. These drawings are enlarged, zoomed into and printed in negative on the transparent photographic foil and lit from the back. What become visible are the various pencil marks and irregularities of the table surface on which the drawings were made (figure 8).

Repetition

Another strategy employed while making *Constant Traveller* is repetition, where I realised two approaches. One relates to working in series and another to changes of scale. I often produce a series of drawings that share the same format in order to create what can be perceived as one piece of work.

Take number 6.
She is on a terrace. The sky behind her a pale tone of red.



Fig 10. Tina Gverović. *Constant Traveller – Vertigo*, (2008).
Graphite on paper, 40 x 50cm.



Fig 11. Tina Gverović. *Constant Traveller* (2008).
Installation detail, dimensions variable.

The drawing in *Constant Traveller* (figure 10) depicting silhouettes of flying paper was inspired by *Sudden Gust of Wind*¹⁰ by Hokusai depicting a group of people crossing rice fields while leaves, papers and hats are suddenly blown high up into the air by a gust of wind (figure 12).¹¹

But if accuracy isn't an issue, then you could do the same.



Fig 12. Katsushika Hokusai. *Ejiri in Suruga Province (Sudden Gust of Wind)*, (1830–5). Coloured woodblock print, 28.1 x 25.4 cm.

I re-use and in part repeat this motif for a number of reasons. Firstly in order to illustrate the idea of displacement and dislocation, which is triggered by a sudden impact, as is the case with the wind-blown papers.

Secondly this motif was repeated in order to illustrate the fragmentation of elements of the show and perhaps suggest their visual reference to the type of geopolitical shifts recently experienced in the Balkan region. The sheets of papers, by being blown away, are scattered and fragmented – no longer connected to a whole (figure 11).

Invention, Reconstruction/Remembering

Constant Traveller in parts uses drawings from previous work and found photographs. While developing the video segment of the work I employed the use of filters in order to signal a further removal from the place of the original footage and evoke temporality. I am particularly interested in the temporal experience that viewers might have while viewing the work, possibly of suspended time between pasts and futures, which complements the experience of spatial displacement that I was developing in my installations during my first year of research.

You might miss the mark, and drift off into other distant places, but so what.



Take number 7.

This stone is crimson, the colour of a hibiscus flower. It is in bloom throughout July.



Fig 13. Tina Gverović. video stills from *Constant Traveller*, (2008).
Two channel video installation, dimensions variable.

Through the use of filters the scenes begin to detach from the real and become invented scenes, which are not related to any place in particular. This strategy of overlaying a colour tone recalls an earlier work where I wanted paintings to be further removed from the actual place that the images are based upon (figure 13).

A similar approach was used in work *Journal No 1: An Artist Impression*,¹² a video by Hito Steyerl,¹³ featuring a Bosnian artist who attempts to reconstruct through drawings a lost newsreel which depicted literacy classes that were offered to Muslim women during Tito's regime (figure 14). This newsreel was amongst the thousands of documents destroyed in the bombings of Sarajevo. In working solely from memory, the Bosnian artist attempts to reconstruct visually the lost newsreel.

Take number 8.

The city on the other side of the island is built with the same stone.

As he talks about his memories of the time and of the newsreel, he simultaneously makes drawings, which also serve to reconstruct history in the absence of any concrete documents. During the conflicts, in situations where proof of identity – in the form of cards and passports – had been lost or destroyed, one had to bring two witnesses to the registry office in order to prove one's identity. This artist, who is involved in a process of recalling through speech and drawing, takes on the role of the remote witness. The drawings are presented simultaneously on two screens, each depicting different interpretations of who actually destroyed the archive. In this case the use of two screens aims at truth arrived at through the presentation of multiple and possibly contradictory versions of past events.



Fig 14. Hito Steyerl. *Journal No 1: An Artist Impression*, (2007).
Two channel video projection, 21'.

I have dealt with a similar spatial construct in the staging of the video segment in *Constant Traveller* (figure 15).

If the story is generous enough, we won't worry about the details.

On one side of a free-standing wall there is a slide projection of black and white still images of what seem to be photographs taken while travelling, although it is unclear as to the exact geographical location depicted in the images. The other side of the wall shows a projection of actors filmed in staged surroundings where I manipulated and saturated the image by overlaying different colour filters. In each set they are asked to read from the script printed on the back of numerous photographs.



Fig 15. Tina Gverović. Two installation photographs of *Constant Traveller*, (2008).
Two channel video installation, dimensions variable.

Excerpt from the back of the images:

'Looking without remembering, is that at all possible?

What does it say in your guide?'

'So that when she closed her eyes, she might choose from a wild array of images and stories. Picking up wherever, and settling down whenever. Of course truths and equalities are at stake, but that's to be fought for, and argued over.'

Now to the more solid forms of evidence, the apparently stubborn and steadfast. Buildings, objects and things. The monoliths, adamant that history took place.

Look at this curvaceous, rectangular, mean glass vessel, dress, tool-thing. In its current life, it's absolutely still and motionless. Still behind glass. Still firmly embedded in the time before it was taken away to be re-housed.

How are we supposed to understand the city through these objects? We can look at the fabrics, patterns, materials and then know something of the dress, the costume, the craftsmanship, but we know less of the character.

That's plural, and not possessive.

We can write to fill in the gaps. Close your eyes and invent stories based on objects and images. Think of these things and images as starting points, keys and clues.

The doctor, the baker, the cleric, the playwright. Amongst a stream of people on the street. Where do they lead? What do they care?

This is a city built of images and tales.

*What's new?*¹⁴

Every situation in which the actors were filmed had a different lighting scheme, each of which evoked a different emotional state. The actress describes an image that she actually cannot see. The intention here was to look at the process of immersing or involving the viewer in an environment which employs methods that may be akin to documentary making in that they refer to a place, and in some way record or reflect upon it.

My approach followed a similar strategy to the process of reconstruction and invention employed in Steyerl's work where the attempt is to reconstruct history in the absence of documents by remembering (by re-membering).

The set up of the video element in *Constant Traveller*, use of filters and the way text may question nature of spectators' reading of the work builds on the earlier video installation *Changes in the Scale of a Map* produced during the first year of research. This video installation had a similar arrangement using a free-standing wall on each side of which were two video projections. On one side the spectator could see a video of two women filmed in museum spaces alongside a museum mannequin, or besides artefacts and museum showcases; they might also be seen on a city square, or in between groups of tourists passing by (figures 18–19). I followed two actresses while they moved through the rooms of two museums in Dubrovnik. Situated in the museum setting, the actresses partly take up the role of a museum mannequin, or an artefact themselves, they also play the role of an authoritative narrator or a guide, whilst their surroundings resonate with the text they read.

*Take number 9.
Crystal white. Waters are clear and calm.*



Fig 16–17. Tina Gverović. *Changes in the Scale of a Map*, (2008).
Two channel video installation, dimensions variable (details).

They talk of their first impressions of the museums and the way the city is historically represented through various details in the museums' collections such as robes, furniture and other ethnographical findings. The text they read might appear to be taken from a museum guide but the construction of meaning and narrative is actually presented as arbitrary.



Fig 18–19. Tina Gverović. *Changes in the Scale of a Map*, (2008).
Two channel video installation, dimensions variable (details).

The text in places poses questions of the stability of museums' representations of the city's past and leaves the spectator to construct her own reading of the city's past. Its almost riddle-like quality attests to the gulfs between the event and the document, and in turn the document and the reception of that document. Both actresses talk about the necessity of subjective re-reading and retelling of information, and also imply that it is in this act that subjects are able to compose the image of a place for themselves. The actual memory and remembering are not necessary.

On the other side of the wall the text that was also being spoken aloud was projected in written form. Each actress describes images, which actually appear on the other side of the wall. In between the sentences appear still photographs of museum jewellery, different ethnic patterns and dress, and the actresses' hands holding and touching artefacts (figures 16–17). Although the work was filmed in two of Dubrovnik's museums (Dukes' Palace and Museum Rupe), the locations are not entirely clear from the imagery. This was a deliberate decision in order to suppress the specificity of the location in the work and to refer to a fictional rather than actual site for the work. I have attempted to maintain a tension between what is presented as fact, and what is clearly invention in order to explore the fluid, even interchangeable relationship between the two.

That's exactly what's needed, she thought.

Recovery

In *Constant Traveller* the mirror installation reflects the whole scene of the paper motifs. It functions as a large scale replica of a tourist souvenir from a particular place, as well as a 'double metaphor of attraction and rejection between the gaze and the reflection'¹⁵ as suggested by Zlatko Wurzberg¹⁶ in the text for the artist's book (figure 20).



Fig 20. Tina Gverović. Two installation photographs of *Mirror Image*, (2008).
Installation that includes mirror and wall drawing, dimensions variable.

Although the silhouettes of the paper are static, if we shift our position we are able to see their reflection in the mirror installation of the lighthouse. The elements of the work re-emerge in the mirror. If one loses sight of them, their image is invariably recovered.

Monument

In terms of individual experience, there is one photograph that I remember most clearly from my school albums that disappeared over time through endlessly moving homes. The reason for mentioning this image is that it served as a starting point for one of my earlier works. While I know the location where the image was made, accessing this site in present times could prove to be very difficult if not impossible due to recent border changes between countries now known as Croatia, and Bosnia and Herzegovina.¹⁷ The photograph was taken during a sunny day, and depicts rolling hills in different shades of green. The centre of the image is occupied by an enormous formation of angled stones and concrete, in places reaching 30 metres high.¹⁸

*Take number 11.
The ground is covered with pine needles.*

At first barely visible, underneath these dramatic forms which dominate the landscape are a group of around 50 school children in their teens striking different poses for the photographer. The image was taken during an obligatory school trip as a part of my school curriculum some time in the late 1980s. Similar trips were organised by different schools all over the Balkan region. These trips were aimed at giving insight to these new generations into cultural heritage, and the ethnic and religious diversity of the federation. However, the focal point of each trip – apart from visiting various museums, archaeological sites or other places of similar significance in neighbouring cities – was to visit at least one of the monuments built during Tito's regime.¹⁹

Erected in the period between the early 1960s until the early 1980s, these monuments can now be seen to symbolize the lost era of a regime that disappeared with the disintegration of Yugoslavia in the 1990s. Once used as sites to pay homage to the victims or heroes of the Second World War, as sites for public celebrations, or visited as part of obligatory school-trips, today these monuments are forgotten ruins left in a state of transition, decaying slowly in the landscape.

I remembered this photograph again very recently while on a bus travelling through central Serbia where I was invited to participate in a group exhibition, the work for which forms research material. While taking a three-hour bus journey to the town Čačak, I passed through numerous towns and villages that each boasted some kind of public monument to unknown heroes of partisan battles against fascism, many of which I could recall from my history classes. Having never been to what is now the Republic of Serbia during the existence of Yugoslavia, passing through this country in recent times seemed like taking a journey back to the time before the break up of Yugoslavia. The image of the group photo taken in a country that gradually ceased to exist in the course of the Balkan Wars flashed in my memory again, and I am exercising that memory by revisiting it here.

If the city were to live on, for her, it would need to be re-told, and re-told.



Fig 21. Jan Kampenaers. *Spomenik #4*, (2007). Photograph, 101 x 124 cm.
From the series *Photographs of Monuments in Former Yugoslavia*.
Braempaviljon, Middelheimmuseum Antwerp.

The same location and the monument in the photograph from my childhood form part of the photographic project by Jan Kampenaers entitled *Photographs of Monuments in Former Yugoslavia*.²⁰ Kampenaers travelled through the Balkan region in 2007 documenting the sites that once stood as symbols of the stability of one nation. The artist offers an impressive survey of these monuments in their current state.

The image from Kampenaers' collection is taken towards the end of the day, as opposed to the one that I recollect from my school trip (figure 21). The colours of the monument are different shades of grey, stained by lichen and humidity. The surrounding countryside is misty, with greyish-green tones that gradually change. The dramatic shadows and the sharp edges of the forms were intended to pronounce the symbolism of the power of national unity. This monumental form, left to decay for over 40 years, now slowly blends in with the landscape, losing the once symbolic message it evoked of stability and strength.

The quality of the image is now softer and the colours are subdued. The site can no longer be remembered for what it once stood for; its present pictorial quality seems to overtake the old meaning.

Forgetting

A number of artists of a particular age who were all faced with sudden changes during the Yugoslav Wars (namely all those for whom the transition from institutionalised socialism to what we might call democracy had a great impact) address in their work issues of displacement, memory, forgetting, and the loss of fabled heritage.

The recent exhibitions entitled *The Past is a Foreign Country* (January 2010, Torun, Poland)²¹ and *Oktobarski Salon*²² which I visited in Belgrade in October 2010 both question the nature of remembering and forgetting through presenting work by artists who construct places from memories and create maps of invented geographies. The same might be said of the artists Kamberić, Dakić, Grubanov, and Maljković. Šejla Kamberić deals with issues of aggression and nationhood, suggesting the idea of a country torn and twisted. Danica Dakić deals with the articulation of the ways roles are adopted and imposed via concepts of home, tradition, identity, and collective visual memory, which has been subjected to dramatic change brought on by war and displacement. While Ivan Grubanov followed the trial of Slobodan Milošević in The Hague and produced a series of detailed drawings of the events within the courtroom (figure 22), David Maljković reflects upon recognisable imagery of socialist modernism (using a monument as a spatial model) rendering the monument as a symbol of certainty, stability and continuity as flawed.

For the present study, my own interest focuses on the extent to which it is possible to argue that monuments can be seen as sites of questionable stability. Could the monument be considered as an artistic motif, which offers several projections of the future?

But these places are actually one place, and its something of a labyrinth.

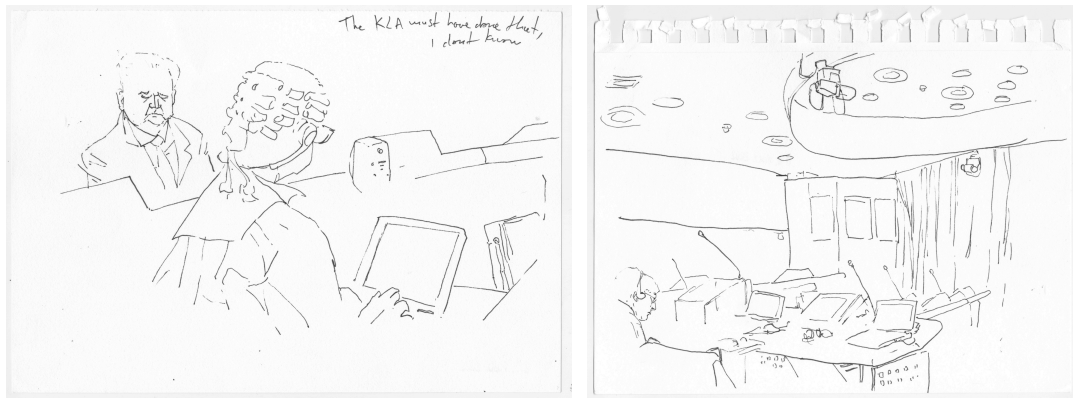


Fig 22. Ivan Grubanov. Two drawings from the *Visitor* series, (2002–2003).
Ink on Paper, 15 x 21cm.

Through my interest in monument and museums as (national) symbols of stability (and subsequently instability) brought me to the question of whether purposefully forgetting ones past might be understood as a form of amnesty.

In his essay ‘Memory and Forgetting’ in the anthology *Questioning Ethics: Contemporary Debates in Philosophy*, Ricoeur discusses memory as having two kinds of relation to the past.²³ The first one is related to having knowledge of or an understanding of past events while the second is manifested through an act of remembering, therefore as a form of action and ‘doing’. He explains that ‘in remembering or recollecting we are exercising our memory, which is a kind of action’. Further on he recognises three levels of memory in relation to action. The first one is susceptible to resistance or repression of memory. The second one recognises the significance of the past events and treats them as examples in order to avoid similar events occurring in the future. My interest is in the third level which engages with the construction of the future in that it considers the ‘duty to remember’ not only as the duty to preserve the past but also to transmit the knowledge of the past to the coming generations: therefore this third level of memory is directed towards a future. I will return to these points later. This level also relates to the necessity to preserve as opposed to destroy heritage, which I outline at a greater length in work where destructions and disasters are the focus of my own art projects.

The rocks reminded her of the island they once passed by on their way to the coast. That time the boat passed without greeting.

He talks of some places having ‘too much memory’ and ‘not enough forgetting’ while other places do not have ‘enough memory’ and have ‘too much forgetting’. Exercising a certain type of memory can easily inflict a new wave of violence in places of recent conflict.

With the destruction of places and people, we are faced with destruction of culture and heritage, therefore undoubtedly the perhaps slower diminishment of memory of particular places and its peoples. In her writings on nostalgia Svetlana Boym talks of two types of memory, both forms of longing, both connected to a feeling of nostalgia for one's origins. The first form of nostalgia is restorative and characterises nationalism in that it tries to restore myths and symbols from the past into a form of truth. This type of nostalgia evokes a national past and brings it into the present, while the other reflective nostalgia is characterised as being a form of inconsistent and fragmented, individual and cultural memory.²⁴ Richard Kearney relates formation of identity to aspects of memory and remembering since it is through remembering – remembering where one comes from – that one understands the nature of one's identity.²⁵ This poses the question of what type of memory might avoid being productive of, or reduced to nationalism? Benedict Anderson proposes that ‘...nationalism has to be understood, by aligning it not with self-consciously held political ideologies, but with the large cultural systems that preceded it, out of which – as well as against which – it came into being.’²⁶ The ability of a nation to re-imagine itself by reconstructing its identity through forgetting, forgetting the idea of continuity as a necessity, is crucial to the avoidance of the fabrication of nationalism.

While the outbreak of violence in the former Yugoslavia may be in part seen as the result of a refusal to forget past events, I ask whether forgetting can be seen as a process that enables memory. Do some places bear too much memory and not enough forgetting, or vice versa?²⁷ Is collective oblivion deliberate, purposeful and regulated – and if so, to what end?

Their position has shifted drastically. The shadows were so much longer than they have ever seen before.

Ricoeur elaborates on two versions of memory, one being the remembering of something that was once perceived, where memory calls it back to the present.²⁸ This expression of memory is arrived at through an act of recalling and repetition. Repetition as an action is considered here as an obstacle that disables reconciliation with the past since in place of an actively engaged form of remembering past events, the action of repetition merely recalls the facts without interpretation or without working out new possible readings of the past. The second version is the representation of something that is absent from the past, something which is not part of our experience, but more closely bound to imagination, which was the focus of the earlier-mentioned installation *Constant Traveller*. By ‘drawing out exemplary significance of the past events’ and forgetting, erasing the ones that may seem to be obstacles, we are reverting memory from past to future.²⁹ In relation to the formation of the current state of Europe, Ulrich Beck argues that it ‘offers the past in order to forget the present’.³⁰



Fig 23. David Maljković. *16658 Recalling Frames*, (2010).
Black and white photograph from collage on negative, 108 x 143.5 cm (framed). Sprüth Magers, London.



Fig 24. David Maljković. *16659 Recalling Frames*, (2010).
Black and white photograph from collage on negative, 108 x 134.5 cm (framed). Sprüth Magers, London.

I was an hour and a half, a first whiff of real sea, sharper if the tide was out and the mudflats were breathing.

Maljković's work engages with relating past events, places, scenes, films, to the future. His work recalls images from the past by applying the techniques of collage to the photographic media (figures 23–24). He merges stills from films and locations in Novi Zagreb, which is a quarter in the city that is occupied solely by 1960s socialist housing projects.³¹ With this collage he creates disparities between time and place where the architecture remains the archetypal image of forward-surging idealistic planning, and is also the site of contemporary (post-socialist) day-to-day living. However, these new constructions do not serve as simple representations and recollections of the past. By applying processes of cross fading, transparency and reflection to photography, sites typical of the socialist era become sites and plans for possible futures.

One difference between Maljković's work and my own is that while my work is very often inspired by a particular location, it avoids being directly related to any place in particular. Therefore it often depicts sites that are destroyed or assembled from several different areas. I produce installations with an amalgamation of imagery, which are brought together to form one single site through unified modes of making. This is a conscious set of decisions that I would argue articulates the deep cultural and political influences that permeate and influence my practice.

Some sections of Maljković's photographs and collages are masked out thereby suggesting the blocking out of memory of particular sites. Through purposefully forgetting via re-cropping and re-composing these fragments, the old significance of this imagery is in part lost, allowing for new propositions to be made. In such a case as this, I would argue that repetition could be considered as a productive process of reworking fragments from the past, a process that, as Ricoeur argues, does not create obstacles but which has the potential to enable reconciliation.

Kampenaers' work takes a different approach to dealing with the past. His series of photographs are numbered but are otherwise without titles, dates or indication of the

I was a floating two storey wooden house on a wide, level iron hull and its maximum draft of five feet allowed it to negotiate the variable depth of the river.

monument's location. No information is given apart from that which we can see in the image, namely the formal aspects of the object, e.g. material, line, colour, weight, and perhaps a sense of the time of the day when the photographs were taken – during dusk or dawn. Although their connection to the past is difficult to grasp, the artist does not consciously try to erase a reference to specific events in the past. What is taken into account is their temporality, their obsolescence. The photographs relate both to the past and the present. The monuments that we see are 'worn out', some are badly damaged, stained, the concrete is discoloured. The monuments in the photographs become witnesses of the passage of time – they become monuments to places in transition, but Kampenaers does not attempt to clarify the particular nature of that place or that specific transition.

Amnesia and amnesty

Through referencing monuments built in the time of Yugoslavia, Maljković's work is concerned with reading, enacting history, and the search for a lost and perhaps fabled – or imaginary – heritage.

His practice deals with the architectural iconography of the modern movement. His collages serve as models, proposals or blueprints for museums, hotels, and supermarkets, which are to be built on the sites of seemingly obsolete socialist-era monuments.

Maljković's statement that 'a dead end is a good beginning'³² is a starting-point to all of his projects where something which has lost its meaning – locked or paused due to the change in the political system – is taken, re-appropriated and launched into the future in order that we might be able to look back on this monument from some point in an abstract future disconnected from the political and cultural associations of the present, thereby underlining the radical rupture with what is actually very recent history that this monument in effect signifies.

I was a driveway, which scales the hill beyond the house in the bay ruffled by wind and whitecaps.

In an interview with critic and curator Charles Esche, Maljković claims that his work deals with issues of confusion, uncertainty and tiredness, and collective amnesia.³³ The motifs for Maljković's project *Lost Review*,³⁴ is a series of photographs that hosted the 1960s' international exhibition.³⁵ Imagery of the location at its zenith in the 1960s, when it was a major connection for trade between the West and East, is juxtaposed with images of a fairground, which is its current incarnation. *These Days* (figure 25),³⁶ a video staged on the site of the Fair in the former Italian pavilion,³⁷ features near motionless characters who appear to be the same age as the artist himself – in their 30s – lying or sitting around cars in the parking lot of the pavilion. The architecture of the location suggests the vigorous growth of a prosperous nation, the city and its country, while the seated characters, representatives of the tired generation, are lifeless, disillusioned and tired of waiting. It seems to me that the characters are experiencing a certain loss of memory.

Every now and then they pronounce sentences from an English language textbook such as 'better tomorrow', 'fantastic!' and 'what a beautiful day'. Their postures contradict the optimism of the spoken text, rendering the meaning of the phrases even more removed from and at odds with their present reality. There is a need here to articulate a new identity, which is aware of its inability to be integrated, to become part of the contemporary society of Europe. Their almost incomprehensible collective repetition of phrases may be understood as a seeking for the recognition of and longing for a new infusion of optimism.



Fig 25. David Maljković. *These Days*, (2005). DVD/Colour/sound, 18'.

The scent of bitter almond reminded her of the morning they first saw the city walls on the horizon.

The amnesia that the characters in Maljković's video appear to be experiencing is consciously staged. Therefore their decision to forget brings their experience closer to the act of amnesty.

Ricoeur proposes that one has to forget purposefully in order to enable oneself to move on from the traumatic past.³⁸ Kearney claims that it is not possible to achieve 'genuine amnesty' from forgetfulness of past events except by remembering the past, transforming and 'emancipating it from the deterministic stranglehold of violent obsession and revenge'.³⁹ Ricoeur explains the difference between the duty to remember and the duty to forget as a difference between the duty to teach about the past and a duty to move beyond the difficult and troubling past.⁴⁰ Amnesty and a duty to forget are therefore closely related.

Through the media of photography, video, drawing and collage Maljković's work aims to articulate the memories of society that are steeped in loss, emptiness and failure, yet the work nevertheless also attempts to articulate the potential for a new start. Zdenka Badovinec explains the return of the – East European – artist to their local traditions and the recent heightened interest in their past not in terms of a need for resistance to globalisation, but because of a necessity to highlight the potential of the unfinished past.⁴¹

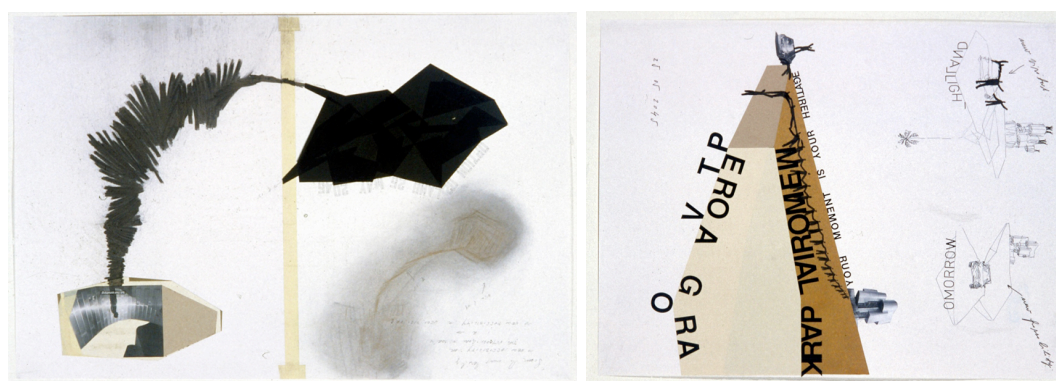


Fig 26. David Maljković. two drawings from the series entitled *Scene for a New Heritage: New Possibilities for the Petrova Gora Memorial Park*, (2004). Collage, 12 x 19cm and 12 x 15cm.

*I was an old, unchanging name or an old, generic one.
It is now known as a Sandy Beach.*



Fig 27. David Maljković. *Scene for a New Heritage II*, (2002–2006).
Video installation, dimensions variable.
P.S.1 Contemporary Art Center, New York.

While Maljković's work might be dedicated to socialist-era iconography and cultural heritage, as the artist himself claims, the heritage ought not to be considered as being locked in the past but rather as being a potential vehicle for the future (figure 26). As Nataša Ilić⁴² states in her foreword to Maljković's recent publication *Images With Their Own Shadows*,⁴³ Maljković's close engagement with and reworking of the architectural elements and objects of socialist iconography is 'productive and open to future developments' where Socialist modernism is 'an active principle' not 'an exhausted ideology'.⁴⁴ His video *Scene for a New Heritage I*⁴⁵ begins with his visit with a group of people to the memorial park Petrova Gora,⁴⁶ which is a memorial for victims of the Second World War erected under the socialist government of Yugoslavia. During the period between September 1991 and August 1995 the memorial park sat within the occupied part of the Republic of Croatia and was almost entirely destroyed.⁴⁷ Nowadays it exists as a defunct structure, without a function. This is the also the site which is documented in Jan Kampenaers' project of the same year, 2007, mentioned above.

The title of the project suggests a proposal for a site for reworking the elements from heritage and in that it is engaged with the construction of the future, as Ricoeur proposed.⁴⁸

As the artist explains: ‘I don’t know how I found myself in that place, probably my subconscious directed me because I only know that I stood looking at the monument for a long time. Finally I found the way to escape all these historical facts and the journey of the work started. I found myself in 2045, on the 25th May, following a group of people on a quest for their heritage. Everything suddenly seemed without pressure – history became a fiction and time created a collective amnesia. The people reached the memorial without knowing what it was, or why it was there. They spoke in *ganga*, a Croatian folk song performed in primitive polyphony revealing a moment of good or bad mood. Their recognition of the forgotten place took a long time and their ignorance made them nervous. It looked as though only their moment could be their heritage.’⁴⁹

The characters in Maljković’s video are speaking a language composed from a type of ethnic folk song called *Ganga*, which is a polyphonic sound, which became prominent in Croatia in the 1990s. This form of song is often linked with the migration of people from the rural areas, immigrants and war refugees against whom, during the intensification of nationalism at the time when Croatia first gained independence, Croatian nationalists often expressed animosities. The question that arises is concerned with the monument’s sudden and dramatic loss of status and meaning, and its newly adopted indeterminate nature or identity, and therefore its potential role as a monument once it becomes the indexical sign of a now defunct ideology.⁵⁰

*Scene for a New Heritage II*⁵¹ is shot at the same location, only this time the central figure is a teenage boy (figures 27–28). He walks around with a football in a site that is covered in snow and mist. The football is slightly altered through being coated with aluminium foil. Through a simple change of the surface, a familiar object becomes

There was a cool breeze scented with the heart of the forest.



Fig 28. David Maljković. *Scene for a New Heritage II*, (2002–2006).
DVD/colour/sound, 6'6".

something distant, seeming to belong to a different time. The sound of the video, it seems to me, is almost unbearably alien to the lone figure in the winter landscape. It reminds me of mechanical tearing of material, something being ripped to pieces. The video is shown on a monitor placed in the middle of shattered plaster-boards, appearing as if it had arrived there from another time.

New border in once familiar territory

What becomes visible when dealing with changes in scale, as I have experienced with *Constant Traveller*, and as Ricoeur⁵² has observed, is not that the already-existing connections become more prominent, but rather that the connections between different elements, which were not previously apparent, are evoked. In cartography, when there is a change in the scale of a map, the view is transferred from one scale to another. If the map were to be enlarged, the connections between places that were invisible would then become more evident. Hakim Bey⁵³ talks about the inevitable inaccuracy of maps due to the fact that it is impossible to cover the earth by 1:1 accurate measurements and therefore most of the complexities remain hidden, erased or virtual, hence often unnoticed. If we were gradually to zoom into a map the smallest elements would become prominent and vice versa. Maps also show particular routes and journeys, routes which we imagine as we follow the journey's line. This is the strategy that I used while working on the earlier-mentioned installation *Constant Traveller*.

While on the bus travelling through Central Serbia I tried to retrace the journey during my school-trip that took place twenty-two years ago. The first obstacle that I came across is the new border between countries now known as Croatia, and Bosnia and Herzegovina where crossing is now impossible. Therefore in order to continue with the journey I would have to take another route. One of the routes could be to travel via West Mostar to East Mostar (also a new division of this city well known for the turmoil of the 1990s), locations that in their present divisions did not exist back then. Another route to take could be via neighbouring Montenegro, which would topographically prolong the journey by several hours.⁵⁴ I decided that the journey that I made back then with my fellow classmates is not achievable due to the new political, economical and cultural divisions between the countries. Changes in the scale of the map failed to recognise the previous connections between places. Rather, they have now firmly established new divisions by losing the connections and relations between places that were previously in place. Perhaps the geopolitical divisions of this area of the world suggest a need to forget the old routes of travelling and for new routes of crossing borders to be established? Perhaps travel needs to be taken not by land but by sea or even air in order to overcome the established divisions?

The starting point for the installation *Constant Traveller* is the graphite drawing of papers being blown into the air. Although this installation does not intend to depict any actual current changes nor directly reference either a political iconography of a lost era or any specific moment in history, it is in fact motivated by the political and cultural impact upon the individual.

Whirlwinds are a natural phenomenon occurring around the world in any season. According to The Oxford English Dictionary⁵⁵ they are a violent action or a destructive force of air rotating rapidly around a more or less vertical axis and advancing simultaneously over land or sea, known as a dust devil, tornado, or waterspout. Two years ago my cousin was fishing just off the shore of the southern part of the island Brač in Croatia.

Shades of pink and grey prevailed in the sky but there was no chance of rain before noon.

The boat was caught by a sudden impact of wind and instantly sucked up by a whirlwind. He woke up twenty minutes later unharmed and still in his boat, but on the opposite side of the island. He was lifted by the twister and carried miles away from his original position.

We can relate this to the idea of dramatic spontaneous territorial shifts to the element in Maljković's installation where he situates his video between two walls of broken plaster-board. However in Majković's case the spontaneous dramatic shift is one of time not space. The shattered plaster-board is arranged so as to simulate a kind of funnel or a tunnel which enables travel from one moment in history to another, surpassing the present we end up in a distant future moment. Besides the temporal dislocation, what interests me is the idea that the blowing of the winds clearly cannot be restricted to a particular territory or nation, the wind doesn't recognize abstract notions of state boundaries. This idea of borderless-ness and dislocation embodied by winds I employ as a starting point for a project in two parts, the first being the radio play *On the Waves*, and the second the site specific installation entitled *The Alphabet of Winds* which I discuss later on.

I shall end this section with the first letter of the alphabet with which I start my project *The Alphabet of Winds* and the descriptions of three winds that come under that category:

Abroholos

A squall frequent from May through August between Cabo de Sao Tome and Cabo Frio on the coast of Brazil.

Auster

Same as OSTRIA

Austru

East or southeast wind in Rumania. They are cold in winter and may be a local name for a foehn wind.⁵⁶

Shades of pink and grey prevailed in the sky but there was no chance of rain before dusk.

The impetus for this section arose from a need to investigate further and recognize abstract notions of state boundaries where I employ the idea of borderless-ness and dislocation embodied by winds as the image of the drawing from the installation *Constant Traveller* described above suggests. Travel and forgetting have been central to my practice. Travel was investigated not only as spatial dislocation but also as a temporal dislocation through the process of forgetting.

Footnotes

1. Sartre, Jean-Paul. *The Imaginary: A Phenomenological Psychology of the Imagination*, trans Jonathan Webber, (Routledge, London and New York) 2004.
2. Guattari, Félix. 'Remaking Social Practices', an article that appeared under the title 'Pour une refondation des pratiques sociales' in *Le Monde Diplomatique*, October 1992, p 26–27. Translated by Sophie Thomas. Refer to: Guattari, Felix (Selections. English) 1996. *A Guattari Reader* / Pierre-Felix Guattari; edited by Gary Genesko.
3. This extract is taken from a text that was a significant element in my project *Constant Traveller*. The text is written by myself for the video installation that was part of the project.
4. David Maljković recently had solo exhibitions at Museo Nacional Centro de Arte Reina Sofia (2009); Kunstverein Nürnberg (2008); Kunstverein Hamburg (2007); P.S. 1, New York (2007) and Whitechapel Art Gallery, London (2007). Recent group exhibitions include Les Promesses du passé, Centre Pompidou, Paris (2010); *Rehabilitation*, Wiels Contemporary Art Center, Brussels (2010) and the 11th Istanbul Biennale, Istanbul (2009). This September he won the International Contemporary art Prize Diputació de Castelló.
5. Ricoeur, Paul. 'Memory and Forgetting' in *Questioning Ethics and Contemporary Debates in Philosophy*, Kearney, Richard and Mark Dooley (eds.), (Routledge, London and New York) 1999, p 6–11.
6. Richard Kearney and Mark Dooley (eds). *Questioning Ethics and Contemporary Debates in Philosophy*, (Routledge, London and New York) 1999.
7. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, (Verso, London) 1983, p 6.
8. Paul Ricoeur. *Memory, History, Forgetting*, trans Kathleen Blamey and David Pellauer (The University of Chicago Press, Chicago and London) 2004, and 'Memory and Forgetting' in *Questioning Ethics and Contemporary Debates in Philosophy*.
9. Ricoeur, Paul. *Memory, History, Forgetting*, trans Kathleen Blamey and David Pellauer (The University of Chicago Press, Chicago and London) 2004.
10. I produced a pencil drawing in response to a 19th century wood block print entitled *Ejiri in Suruga Province (Sudden Gust of Wind)* by the Japanese artist Katsushika Hokusai (Japan 1760–1849).

11. The same scene was restaged by artist Jeff Wall for his light-box work of the same title. The artist produced this single image over a long period of time, restaging the scene and composing the image in sections. Wall, Jeff (b in Vancouver, Canada in 1946), an artist mainly working with photography.

12. I saw this film in a retrospective of Hito Steyerl's film work during the Human Rights Film Festival in Zagreb, Croatia in 2008.

13. Hito Steyerl's recent solo show *In Free Fall* was at Chisenhale Gallery in London. Her work engages with topics such as globalisation, feminism, migration and racism. Recent solo exhibitions include Picture This, Bristol; Collective, Edinburgh; Henie Onstad Centre, Høvikodden; Villa Stuck, Munich; (all 2010); Neuer Berliner Kunstverein (2009); and Moderna Museet, Stockholm (2008).

14. This extract is taken from a text that was a significant element within my project *Constant Traveller*. Text is written by myself and read by actress Vladislava Đorđević for the video installation that was part of the project.

15. Wurzburg, Zlatko. Forward for an artist's book entitled *Constant Traveller*, (hard back, colour, 500 copies) produced as a part of the project with the same title, which included a solo exhibition in BOP Gallery, Zagreb, Croatia.

16. Zlatko Wurzburg (b Croatia in 1968) is a writer and independent curator living and working in Zagreb.

17. Bosnia i Herzegovina gained independence in 1995.

18. For me one of the many obligatory school-trips included in 1988 a visit to the monument to the Battle at Sutjeska, entitled Tjentište by Miodrag Živković, erected in 1971.

19. Josip Broz Tito was president of Yugoslavia until his death in 1980 when a collective presidency was formed.

20. The series of photographs *Monuments in Former Yugoslavia* by Jan Kampenaers were shown in Braempaviljon, Middelheimmuseum Antwerp, Belgium, 2007. The photographs from the same series are featured in the book 'Photographs of Monuments in Former Yugoslavia', *Eikon*, text by Zlatko Wurzburg, (Österreichisches Institut für Photographie und Medienkunst, Vienna) 2007.

21. Curated by Aleksandra Kononiuk and Agnieszka Pindera, features works by: Johanna Billing, Persijn Broersen & Margit Lukács, Banu Cennetoğlu, Šejla Kamerić, Deimantas Narkevičius, Agnieszka Polska, Jasper Rigole, Slavs and Tatars, Jutta Strohmaier, Levi van Veluw, Ingrid Wildi, Krzysztof Zieliński, Edwin Zwakman.

22. Curated by Johan Pousette and Celia Prado, features works by: Ana Adamović, Maja Bajević, Rosa Barba, Teresa Hubbard and Alexander Birchler, Jonas Dahlberg, Dušica Dražić, Tim Etchelles, Amar Kawvar, William Kentridge, Eva Koch, Erik Krikortz, David Maljković, Aernout Mik, Steve McQueen, Zoran Naskovski, Harun Farocki, Omer Fast, Carl Micael von Hausswolff and Thomas Nordanstand.

23. Ricoeur, Paul. 'Memory and Forgetting' in *Questioning Ethics and Contemporary Debates in Philosophy*, p 6–11.

24. Boym, Svetlana. *The Future of Nostalgia*, (Basic Books, USA) 2001, p 49.

25. Kearney, Richard. 'Narrative and Ethics of Remembrance' in *Questioning Ethics and Contemporary Debates in Philosophy*, p 26.

26. Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, p 19.

27. Ricoeur. 'Memory and Forgetting', op cit, p 6.

28. Ibid, p 7.

29. Ibid.

30. Beck, Ulrich, 'Understanding the Real Europe' in *Dissent online magazine – Summer 2003 Issue*. <http://www.dissentmagazine.org/article/?article=483> (entered on 20.09.2010).

31. Novi Zagreb forms a distinct whole in the city of Zagreb, capital of Croatia. It is separated from the northern part of the city by the river Sava. The architectural developments were built during the Socialist era (1945–1990). They are mostly envisaged as a residential part of the city consisting of tower blocks.

32. Maljković, David. *Place with Limited Premeditation*, (Artimo, Amsterdam) 2005.

33. Charles Esche (b in England in 1962) is a curator and writer. Since 2004, he is Director of the Van Abbemuseum, Eindhoven, Netherlands.

34. This series of photographs and collages are featured in David Maljković's artist's book *Lost Review*, (Koenig Books) 2008.

35. First Exhibition was organised in 1947.

36. David Maljković, *These Days*, 2005, DVD 18 min.
37. Built by Italian architect Giuseppe Sambito in 1961.
38. Ricoeur. 'Memory and Forgetting', op cit, p 9–10.
39. Kearney. 'Narrative and Ethics of Remembrance', p 27.
40. Ricoeur. 'Memory and Forgetting', op cit, p 9–10.
41. Badovinec, Zdenka. 'What Will the Next Revolution Be Like?' in e-flux journal issue #6: *Excavating the Future*, May 2009. <http://www.e-flux.com/shows/view/6724> (entered on 16.07.2010). Zdenka Badovinac (b in Slovenia in 1958) is an art critic, writer and curator. She is director of the Moderna galerija (Museum of Modern Art) in Ljubljana since 1993.
42. Nataša Ilić (b in Croatia 1971) is a writer and curator. Together with Sabina Sabolović, Ivet Ćurlin and Ana Dević, she is a founding member of the curatorial team WHW – What, How and for Whom. They recently curated the Istanbul Biennial and are selectors for the Croatian Pavilion of Venice Biennial for 2010.
43. Catalogue for the exhibition with the same title *Images With Their Own Shadows* (FLACC – Workplace for Visual Artist, Genk) 2009.
44. Ibid.
45. David Maljković. *Scene for a New Heritage I*, 2002–2006, DVD, 20.08 min.
46. The author of the monument Petrova Gora seen in *Scene for a New Heritage* was designed built by sculptor Vojin Bakić (b Bjelovar, Croatia d Zagreb 1992). He worked on it from 1970 to 1981. During the communist period all elementary schoolchildren were obliged to visit it and today it is derelict.
47. A similar fate of course befell thousands of monuments with the dissolution of the Soviet Union in 1991, as was the case with pedestal of the statue of Kalinin, which was removed in 1991. This is the subject of a film by Laura Mulvey and Mark Lewis *Disgraced Monuments*. The film features the destruction of around sixty monuments to Lenin in Moscow. The same happened with the statue of Vladimir Ilic Lenin by Nikolai Tolski, which was erected in 1970 on Leninplatz in Berlin, removed in 1992 and buried outside Berlin. In relation to monument and remembering I would like to note Susanne Küchler's essay 'The Place of Memory' in *The Art of Forgetting: Materializing Culture* (eds)

Forty, Adrian and Susanne Kuchler (Berg, Oxford) 1999, p 53–69. She talks of monuments as ‘anchor points’ for remembering and their destruction as a deliberate attempt to destroy places of memory.

48. Ricoeur, Paul. *Memory and Forgetting*, op cit, p 9–10.

49. Maljković, David. Interview with Charles Esche – David Maljković in the artist's book *Place with Limited Premeditation*, (Artimo, Amsterdam) 2005.

50. *Ganga* is a type of dissonant singing originating in Croatia and Bosnia and Herzegovina. It was originally sung by shepherds for long distance communication with one another. Recently its style has been adopted by several Croatian and Bosnian musicians.

51. David Maljković, *Scene for a New Heritage II*, 2002–2006, DVD, 20.08 min.

52. Ricoeur, Paul. *Memory, History, Forgetting*, op cit, p 210.

53. Bey, Hakim. The chapter The Psychopathology of Everyday Life in *The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism*, (Autonomedia) 2005, p 100–101.

54. Montenegro separated from Serbia in 2006.

55. *Oxford English Dictionary*, ed Catherine Soanes, (Oxford University Press, Oxford) 2005.

56. This extract is taken from the series of drawings entitled *Alphabet of Winds*. The text is written by myself.

The story goes that he played himself, just with a very different tone of voice.

Chapter Two

Sites for invention and imagination: artist's book, installations and a radio play

The sea is perhaps principal among smooth spaces, the hydraulic model par excellence... As Virilio emphasizes, the sea became the place of the fleet in being where one no longer goes from one point to another, but rather holds space beginning from any point: instead of striating space, one occupies it with a vector of deterritorialisation in perpetual motion. This modern strategy was communicated from the sea to the air, as the new smooth space, but also to the entire Earth considered as desert or the sea.

Gilles Deleuze and Felix Guattari ¹

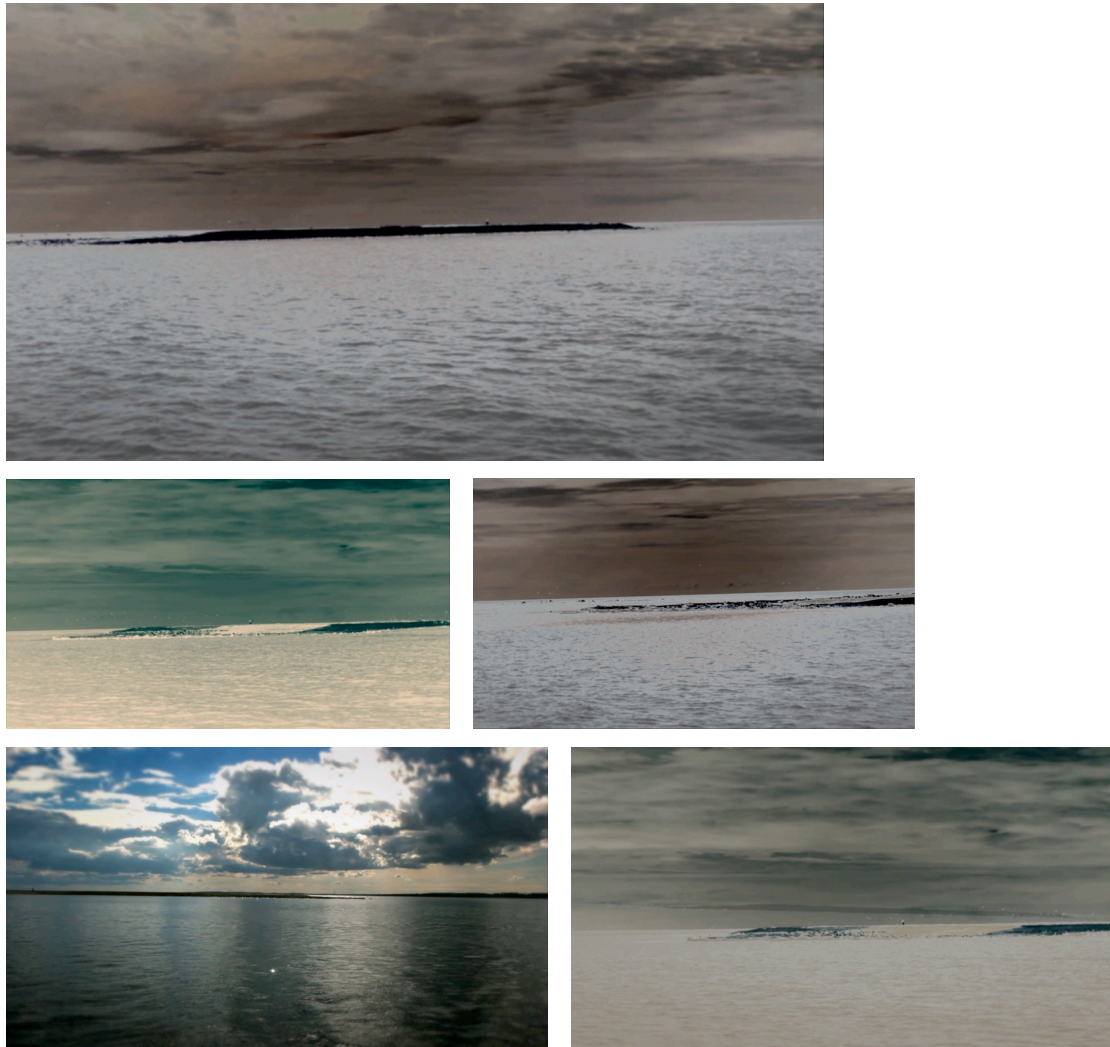


Fig 1. Tina Gverović. Video stills from the video *Or an Island* included in the installation *Or an Island or a Boat*, (2013). 4' loop.

For each word he wanted to speak out loud he needed to swallow first, speak the word backwards and only then was he able to transform it into the desired tone.

There is one particular journey that keeps reappearing in my memory in relation to my fathers' imprisonment in concentration camp Morinj in Montenegro during the Balkan Wars in the winter of 1990–1991. It is a journey on a boat via sea that was back then a regular transportation route for prisoner exchange. The journey back to Croatia was usually conducted via Italy although Croatia and Montenegro are physically part of one stretch of land. The boats would set off from Bar in Montenegro and travel across to Bari in Italy where the exchanges would take place. The boats would then take released prisoners to Croatia, back to the same shore some kilometers away from the place they initially set off from. The journey negated the geographical closeness of these two places and via embarking on such journey they became far apart. I mention this journey here since for me the recollection of it acts as a kind of amnesty, a purposefully chosen form of forgetting. How does one deal with the loss and resentment following a conflict so that continuing antagonisms do not again fall into violence? As if for a moment while at sea and on the shores of the land across the Adriatic Sea the absurdity of war atrocities was for a moment forgotten about. The passengers on this journey found themselves in the space of a kind of limbo, of being 'in between' shores and countries, captivity and freedom.

Although this particular journey is not directly referenced in my work it deeply informs my practice and serves as an inescapable influence on the way I make and where I situate work. The work I make in relation to my research often depicts or at least refers to immateriality, and the making of work is unpredictable or elusive although it is triggered by a physical manifestation. The intention is to provoke the spectator to draw links between different elements of the installations. I related the viewers' role as a navigator to a process of mapping where different elements of the installations need to be *mapped out* by the viewer in order to produce the work and for the work to function as a whole.

In this section the border crossing is discussed both as a physically unstable site for making work and as a site that enables work in that it provides an appropriate

He imagined that they were on the ocean ship, with no connections to the land.

dislocating framework or scene for the work. I look at the properties of wind and water as possible fluid contexts in which to place the work.

The first project discussed here is an artist's book entitled *Infinite Exposures*,² which features a selection of prints from a specific museum archive alongside drawings produced while on a ship during the course of a journey from the South to the North of the Croatian coast (figures 2–3). I traced the characteristics of dislocation in the exhibition designs of three installations: *Uncomparables. Forming a Suspicious State*, *Precarious Adaptations* and *Our Forest*. In the case of these installations I constructed situations in which one is both *positioned in* and *surrounded by* the artwork. These installations informed the exhibition design of the installation *Or an Island or a Boat*, which is treated as a site for invention and imagination. I discuss *dislocation* as process, which disconnects the elements of the work from a frame of reference and de-contextualises a set of relations in the process of making of work. I consider border crossing as an ambiguous state of being and further explore the idea of self-location, disorientation and immersion in my project *Alphabet of Winds*. In the radio play *On the Waves* the reference to dislocation – as a break away from a single ground or origin – is played out through a process which gradually reveals that the interconnections between different characters are not based on their family connections as suggested in the very beginning of the play.

Artist's Book

Croatia as a state occupies almost the whole length of the eastern Adriatic coast. Its shoreline is broken by a small stretch of territory, which, since the break up of Yugoslavia, belongs to Bosnia and Herzegovina.³ This stretch of coast has caused various disputes over the last decade due to the fact that the integrity of one country as a whole body has been disrupted by the presence of the other. The Croatian government is proposing to build a bridge, which will bypass this stretch through connecting the coast with the Pelješac peninsula.⁴ This bridge would allow the Croatian coast to become one uninterrupted territorial entity. Pelješac peninsula is a protected wine growing area, and local producers believe that the increased traffic as

Rolling back and forth, up and down. To change the tone was easy.

a result of the bridge could cause serious pollution and damage to the winemaking ecosystem and the ecosystem of the sea, and therefore the local economy.



Fig 2–3. Tina Gverović. *Infinite Exposure* (2008); artist's book. (hard back, colour, 300 copies).

In producing the series of drawings for the book *Infinite Exposure* I was influenced by the idea that the body of a country can be thought to be or is somehow ruptured by the presence or encroachment of another country. I began working on the series of drawings *Infinite Exposure* while travelling on a Jadrolinija ship,⁵ which connects the most southern part of Croatia with Rijeka, a city situated in the very north. On its journey north the ship encounters the above mentioned border crossing.

And the lightness, he thought, was also important.

In the process of making the drawings I wanted to explore the process of fragmentation and disruption and to suggest a potential visual link to the geopolitical changes experienced in the Balkan region.



Fig 4. Tina Gverović. *Infinite Exposure I*, (2008). Graphite and watercolour on paper, 23.5 x 21.5cm.

Properties of Drawings

While working on these drawings my initial intention was to mimic the property of one media with another. Therefore I used watercolours in the manner that I employed the graphite, and I diluted pencil marks with water with the intention of such marks appearing to be closer to the properties of watercolour. In doing so, I identified several strategies in the process of making the drawings, which help me to make associations with ideas of fragmentation: infiltration, encroachment, mimicry and sudden transformation (figures 4–7).

The wall, something rough, a curtain, wooden beams on the floor, nails and some screws, shadow of a cats' tail, a meow.

Infiltration and encroachment

I focused on the details in the landscape while bearing in mind travelling along the borderline. The borderline signifies completeness of one entity, something in itself un-penetrable, unbreakable while the drawings depict small fragmented details. I wanted to accentuate the similarities and closeness of one area or territory with another while depicting it through fragments rather than presenting that territory as a whole. On the paper there are two separate entities, one made with watercolours and the other with graphite. The qualities of both brushstrokes and lines made in watercolour are tentative and wandering, without clear edges or borders, in that the areas that are coloured appear to be bleeding, infiltrating and encroaching on the blank area of the paper.

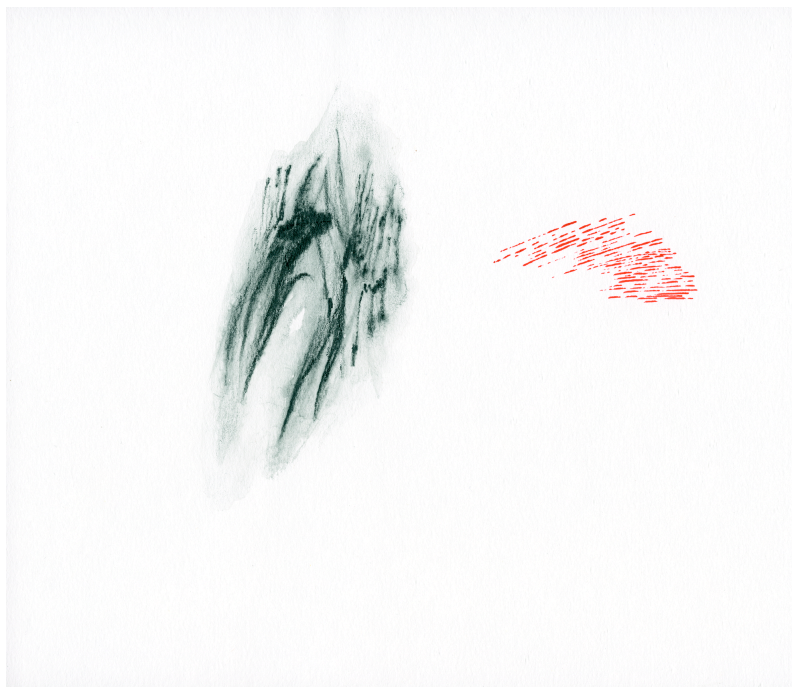


Fig 5. Tina Gverović. *Infinite Exposure 9*, (2008). Graphite and watercolour on paper, 23.5 x 21.5cm.

She could hear a soft voice on the night radio programme.



Fig 6. Tina Gverović. *Infinite Exposure 3*, (2008). Graphite and watercolour on paper, 23.5 x 21.5cm.



Fig 7. Tina Gverović. *Infinite Exposure 7*, (2008). Graphite and watercolour on paper, 23.5 x 21.5cm.

Close your eyes and invent stories based on objects and images.

Mimicry and sudden transformation

The watercolour area is made with miniature marks with the tip of a very small brush. The marks produce the effect of a burst or enlarged detail of a cracked skin. My intention was that the graphite mark on one hand vaguely mimics an element from existing landscape – this being a house, a rock, a valley. On the other hand I wanted to work with marks that could be associated with bodily-corporeal changes. I wanted to explore the idea of being rooted in and belonging to a landscape via associating the landscape with the body, the outer landscape, the territory with something which is near to the body and therefore close and familiar.

From a diary

An account of making drawings number 1–20 August 2009

The shadow next to the crest of the stone emblem is wet. The wind has risen and there is now a full blown Maestral⁶ which will probably not ease until dusk. The wet patch is spreading across the paper. The water carries dark dust and is turning the treacle into a line.

The line is light almost feathery. Although still wet it reminds me of a very dry pencil line.

Anything wet on the paper, the wind carries in different directions. I cannot control the angles completely. It feels good that the wind is taking over.

The brush shakes and the red dots spread everywhere. Their surface is matte, thick and gluey. It does not shine.

People on the left by the ropes are pointing to the rock formations and some houses on the island to the right.

The red marks do not seem to be water based but of the somewhat more substantial and material quality of raw pigment.

Raw and red. Drought. These marks cannot describe a volume.

Early afternoon. The combination of colours is inevitable. Red and grey. These tones mixed together would make a shade of brown. The marks are apart, far apart.

The dry patches and the wet ones do not touch.

Specific approaches to drawing in the *Infinite Exposure* series of drawings – blurring, enlarging, zooming in – were developed further in the production of a section of paintings for the installation *Or an Island or a Boat* where I used nearly-dry gouache paint to produce a variety of patterns and marks. These paintings served as a record of an enlarged and distorted area of landscape to the point that they become abstracted patterns. The series of eight paintings are placed on three thin strips of wood, which as an addition to the composition serve as a landmark, a sign in the landscape. The marks vary from painting to painting, and some employ a very dark matt background whilst others use a pale ground. The intention was not only to concentrate on the enlarged surface of a landscape but also to suggest layers that may be sub terrestrial, part of an excavation, part of the unseen ground that might be beneath the surface of one place. The formal elements in both of these series, the qualities of the line, handling of a brush stroke become metaphors for an actual geo-political condition.

Having completed the journey and the series of drawings *Infinite Exposure* I felt that there was a big gap between the experience of the places that I encountered while on a journey and the experience of that which was drawn. While the drawings are the product of an interaction between a subject and an actual place, at the same time they might appear to have little value in terms of their ability to comprehensively represent that place.⁷

I intended to allude to the idea of immobility and flexibility through referring to museums and ships as locations for work. Both the museum and the ship may be regarded as spaces that are both subject to systems that are enclosed while the ship itself is a spatial model of instability. I also wanted to further liken the boat's instability and closed system of law/hierarchy to the temporaneity of the nation state whose fragile identity is prone to shift, at the will of various political/cultural/historical tides, winds, and currents.

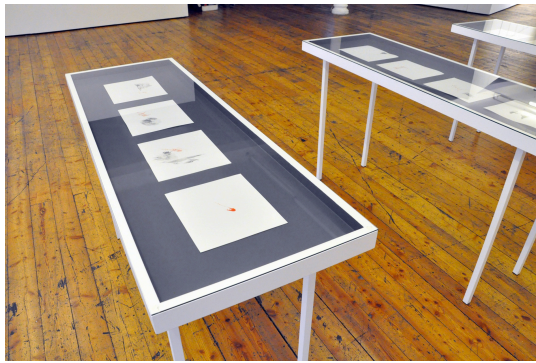


Fig 8–10. Tina Gverović. *Infinite Exposure*, (2009). Installation including 12 drawings (graphite and watercolour on paper, 23.5 x 21.5cm) exhibited in the three showcases cases for the exhibition *And Then Nothing Turned Itself Inside Out*, Kunsthalle Exnergasse, Vienna, Austria.

Initially I presented the drawings in glass cases in an installation in Vienna (figures 8–10).⁸ The spectators were able to walk around the cases and view the drawings from above and from all sides. I have also produced two installations in which I transferred elements from these drawings onto 35mm slide film and projected them in a series (figure 11) together with the details from photographs selected from The Albert Kahn archive (figures 12–14).⁹ As I outlined in the Introduction, the photographs from The Albert Kahn Archive were taken from around the world in the course of one decade

(1905–1015). Some of the photographs are now of historical and political significance and some document places and nations that no longer exist.¹⁰ Kahn's idea was to promote peace around the world by constructing an archive that documented the whole world as one place, a holistic world view focusing on similarities rather than differences between peoples and places.



Fig 11. Tina Gverović. *Infinite Exposure*, (2010). Installation with diapositives for the exhibition *Neither From Nor Towards*, Art Pavilion, curated by Ivana Bago and Antonija Majača, Zagreb, Croatia.

These installations included an audio element (spoken word) in which the places that were shown on the photographs were described so that they become personified. The female voice talks of a bridge or a bay as if it were her own body.

I have deliberately reconstructed the work in various formats. In the installation where the spectators were able to walk around the glass cases I was interested in reconstructing a museum-like environment. The drawings took on the role of an authentic document, a first hand impression of a place. I arranged scenes that could be associated with an educational environment such as a museum, in which visitors may be able to learn about different subjects.

My intention was to encourage spectators to make associations between single drawings so that they eventually may be associated with a larger landscape. I wanted to explore situations in which spectators may be able to adopt the role of active participators who are asked to invent an impression of a place.

I have felt that although my motivation was initiated by the geopolitical condition of sudden territorial changes in the remapping of countries of former Yugoslavia, this motivation wasn't evident in the way I exhibited the work in Vienna. I was interested in 'the subject' (which can be understood to be myself) who is affected by territorial re-tailoring and fragmentation so that the 'subject's' hand movements, the delicate use of line, presentation of abstract dislocated parts has a direct relation to history and national identity. The investigative aspect of the work and the emphasis on the invention of a landscape seemed to be too subjective and too close to my own personal experience.



Fig 12. *Panorama of the city, Aley, Lebanon, Marocco, 06.10.1921.* Autochrome, 9 x 12cm.
Author Frédéric Gadmer. Albert Kahn Archive, Paris, France.¹¹



Fig 13. *Needles on the coast, Tabarka, Tunisia, 25.04.1931.* Autochrome, 9 x 12cm.
Author Frédéric Gadmer. Albert Kahn Archive, Paris, France.¹²

I looked for different ways to develop a series of drawings alongside the actual places depicted in The Albert Khan Archive. My intention was to work with a book form that would incorporate photographs of actual places alongside the imaginary drawings. I located elements and details in Khan's photographs, which may have reflected his idea of accentuating similarities of places rather than differences. Some of the photographs had become damaged and covered in foxing stains over time, as well as suffering serious colour change. I wanted to respond to these abstract qualities in the way I made the marks in my drawings. In producing an artist's book I was here interested in the parallel presentation of the abstract qualities of the drawings with the factual document-like properties of the photographic image and the potentially liberating value of reinventing of a landscape.

The drawings in the book are glued to each page separately therefore the book itself has a form similar to that of a herbarium or a photo album of one's personal images. This particular form accentuates the diaristic tone of the drawings, but also evokes the pseudo-scientific record.



Fig 14. *The ruin of Dar Beida, Figuig, Morocco, 12.06.1929.* Autochrome, 9 x 12cm.
Author Frédéric Gadmer. Albert Kahn Archive, Paris, France.¹³

I was interested in the way that through producing a book as an art form I may be able to explore the way in which describing a place and disseminating the description via a book relate to conquest and colonization, where power lies in the hands of the one defining the place, thus in effect appearing to create it.¹⁴

Installations as imaginary landscapes

I have recently seen a video work by Nicole Hewitt,¹⁵ which is composed of live action and stop frame animation depicting a particular segment of an urban landscape (figure 15). The video is shot at different sites in Zagreb during the city's springtime household refuse collection when people place all their unwanted items on the streets. The collection points change every couple of days. People sift through these piles day and night until eventually they get cleared away by the council.



Fig 15. Nicole Hewitt. *In between*, (2002). 20' BETA, produced by Zagreb Film.

Soon after the Balkan wars these sites began to be filled with the paraphernalia of the socialist era, such as portraits of Tito, statues, medals, socialist-modernist furniture etc. Something similar happened during the years following the occupation on the side of the cathedral in the Old Town of Dubrovnik. The pile of numerous items (furniture, clothing etc.) initially started off as a rubbish site to which locals brought unwanted things. Due to the war a lot of people moved and many were exiled and displaced. It seemed as if people that stayed in the Old Town needed to change their interiors, strip away and forget previous identities, systems, reinvent themselves and start anew. Hotels, post offices, cinemas and banks were stripped to their bare walls and the pile next to the cathedral was continuously growing. Some were replacing things with new items bought in the tax-free paradise of Neum.¹⁶ Trips to Neum were made on a weekly basis mainly to buy food and cigarettes but also furniture, clothing and appliances. After a period of time the pile became more and more organised. Chairs were placed at one end of the pile, tables at the other, clothes on hangers, hats carefully aligned on the back wall. Ironically the rubbish site became known to the locals as IKEA. People would come and choose things during their daily evening walks. The site turned from an undesirable rubbish site to a constructive place. A site such as this one next the cathedral could be seen as a symbol of transition and reconstruction, a place through which one was able to forget and for a moment replace or exchange memorabilia from a recent past.

My personal experience of the transitional period from Yugoslavia to Croatia informed my initial work for this research, which was to look at monuments and museums as (national) symbols of stability during one system that became symbols of collective amnesia during the other. These symbols were not directly referenced in my work, rather the gradual forming and reforming of a place through various shifting angles has been at the core of my work.

The installations that I made in relation to research often comprised of elements produced in various media. The space of the work is considered as a *scene* where visitors are involved in the process of ‘reading’ and ‘navigating’ different works, as was the case with the installation *Uncomparables. Forming a Suspicious State*.¹⁷ Rather than talking about the content of this work I shall discuss different arrangements and forms that the project had where the intention was to evoke the experience of displacement. In the process of making work one element of the installation is often conditioned by the displacement of another. Although while making work I take into account the viewers’ different positions as they move through the work, this doesn’t mean that there are entrances or starting points for viewing the work; rather, the viewer is able to draw links between the elements they come across.

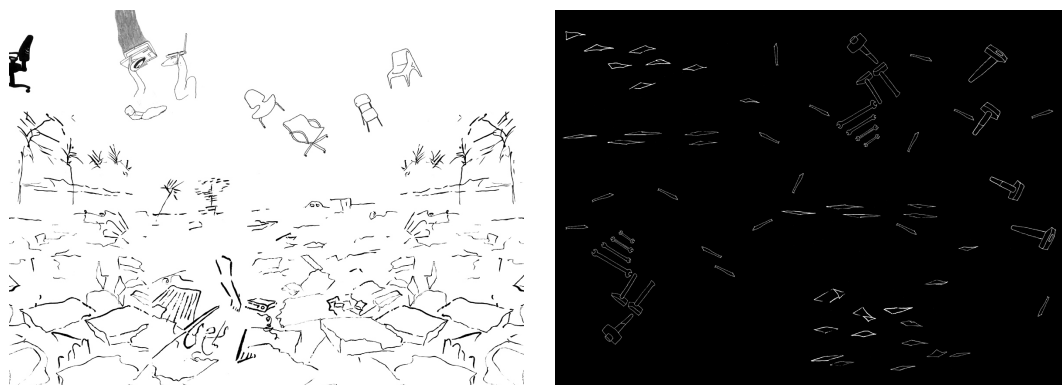


Fig 16. Tina Gverović (with Siniša Ilić). *Uncomparables. Forming a Suspicious State*, (2010).
Two double page spreads from the summer issue of Magazine for Contemporary Visual Arts.

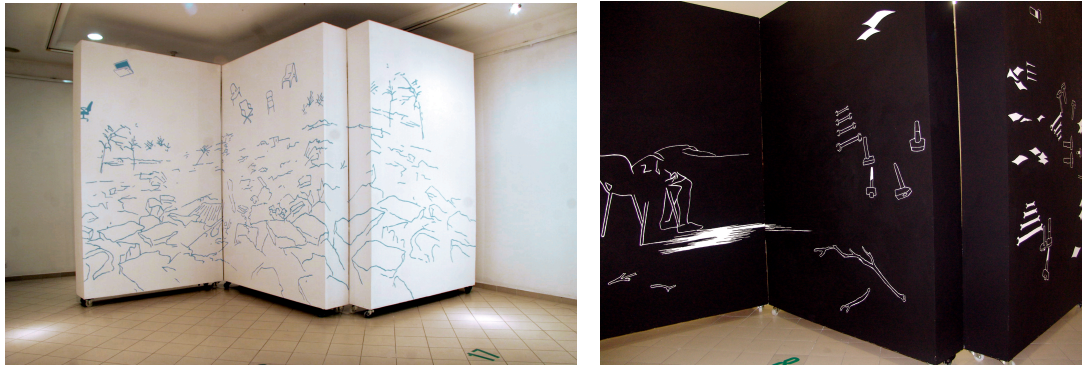


Fig 17–18. Tina Gverović (with Siniša Ilić). *Uncomparables. Forming a Suspicious State*, (2010). Installation with a wall painting on both sides of a freestanding portable wall, approx. 340 x 840cm. (installation detail)

The project started as a contribution for the magazine *Život Umjetnosti* in the form of a chapter of 18 pages (figure 16). This started with an exchange of drawings between Siniša Ilić and myself, which were then combined and arranged into a format for print by Ben Cain. The imagery in this chapter is comprised of drawings that engage with a corporate space of institutionalised observation and monitoring, as well as with the notion of invisible and ongoing disaster.¹⁸ The insert from the magazine, with the addition of a number of new pages, became an independent artist's book (designed by Ben Cain) which in turn served as a starting point for a large-scale wall painting (drawn with Siniša Ilić) on both sides of a portable wall (figures 17–18)¹⁹ and a collaborative exhibition with Siniša Ilić in gallery Nova (figures 19–21) in Zagreb (also with Ben Cain, who designed exhibition display units) where we worked across the two floors of the gallery.²⁰

As with previous installations the gallery Nova exhibition set, as a place, or as a representation of a place, is very un-locatable. The set performed the role of a solid institutional structure, a place of work, suggesting outlines of structures that one would find in post offices of the Yugoslav Socialist era, waiting rooms and other similar civic spaces.²¹

Grey-blue, blue-grey, grey-green, green-blue, blue-green, grey-black, black-blue, blue-green, grey-brown, grey rocks, grey sky, sky-grey, rock-grey, red sky, sky blue, sea blue, see you.



Fig 19–21. Tina Gverović (with Siniša Ilić and Ben Cain). *Uncomparables. Forming a Suspicious State*, (2010). Installation with purpose built set, drawings and a video projection. Nova Gallery, Zagreb, Croatia. (installation detail)

There is one element in common in the process of making installations and that is that they were all conceived as imaginary landscapes. The platform, the sets, the structures of the installations were collectively conceived as a maze provoking a disorientating physical experience of confusion, entrapment or state of immersion, often arrived at through the spectator being surrounded by different elements of the installation.

I used a purpose-built wooden structure (designed in collaboration with Ben Cain) for the project *Our Forest* (figure 22), which served as a support for the paintings and as a maze.

*From the bottom of a shipwreck.
Above the open vowel.*



Fig 22. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011). Installation with purpose built set, paintings and drawings. (detail)



Fig 23. Tina Gverović. Installation photograph of the installation *Or an Island or a Boat*, (2013); including video, sound component, paintings (gouache on paper), wood and plastic pipes, dimensions variable.

This work also started with an exchange of works on paper between Siniša Ilić and myself. I have shown paintings from the same series in the most recent set up as part

of the installation *Or an Island or a Boat* (figure 23) where the wooden structure that supports paintings serves as an obstacle and a space divider in the gallery (figure 24).

In *Or an Island or a Boat* the gallery is imagined as a ship, a place that moves, that floats, that rocks. The title of the work suggests uncertainty between a place and an object. A place that seeks and longs for shores but does not reach them. The camera is fixed to the boat. The video sequences overlap, images of an island become images of many islands. The sky becomes land, the boat becomes an island.



Fig 24. Tina Gverović. Installation photograph of the installation *Or an Island or a Boat*, (2013). (detail)

Three hi-tech planes. 10,971 metres below sea surface. As deep as it can be.

The work presents the imaginings of a place, a distant place or a place near by, the one that one lives in, the one which feels so far away, the one you long for, the one that is lost. Parts of the video footage are inverted, parts are in duotone, with the graphite quality of a pencil drawing. This indicates that the place was perhaps first imagined, drawn and then seen. The horizon in the imagery seen on the video monitor rocks up and down, bringing to the space a sense of being at sea (figure 25). I inverted the images in order to suggest evidence-like material through which an event or action is being reconstructed and to signal a further removal from the place of the original footage, and to evoke temporality. I have worked with filters in a similar way in the video element of *Uncomparables. Forming a Suspicious State* where I inverted the images in negative in order to suggest evidence-like material through which an event or action is being reconstructed.



Fig 25. Tina Gverović. Installation photograph of the video element *Or an Island* included in the installation *Or an Island or a Boat* (2013). (detail)

This video projection (figures 26–27) showed inverted line drawings, white outlines on a black background, showing sequential stages of a hand in the process of drawing various tools and objects such as laptops, equated with the enabling of modern work patterns.

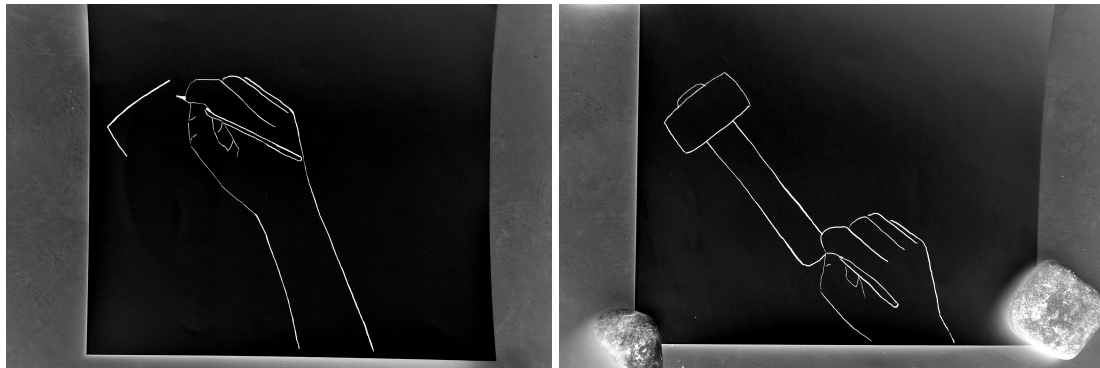


Fig 26–27. Tina Gverović, *Uncomparables. Forming a Suspicious State*, (2010).
Video, loop. (video stills)

The video was not solely an animation demonstrating how to make a line drawing of a tool, or an instruction manual on how to render a pencil, a hammer, a laptop or a pen, but rather it poses a question of how to start anew, from the very beginning, post-disaster. In *Or an Island or a Boat* the gallery is divided into two spaces, each containing works, which invite the viewer to draw links between the moving image, objects and other elements; between the painting you saw then, the sound you are listening to now, and the object that's on the other side of the wall. In one way the space shrunk but in another it became movable, alive with extra space appearing behind every corner. The structure also suggests that its wall may have previously been part of a more coherent building development that was suddenly shattered and turned into a disjointed space. The resulting corridors and niches suggest disorientation and immersion. Each niche reveals another element of the show – the painting, the raft, the video projection and a sound component.

With this installation I followed the approach of reworking and reusing elements and motifs from previous works, and exhibition designs. For example, in the case of an earlier work *Our Forest* (figure 28) the intention was to create a type of space that seems to verge on disappearance and destruction while at the same time suggesting another type of space that is being rebuilt and reconstructed.

Face on, open book, blank wall, face book, blank book, wall face, empty window, opaque window, block, obstacle, open block, end wall, fog.

I dealt in a similar way with the state of emergency and the idea of a type of incessant, barely-tangible disaster in the installation *Precarious Adaptations*, which included repeating motifs such as the post-catastrophe landscape. Architectural interventions (developed in collaboration with Siniša Ilić), appearing to be unstable, subdivided the gallery space into smaller spatial units, which together created the impression of a labyrinth, wherein we would find a series of paintings or individual paintings. The role of the structure was to construct possible frames for dialogue (figure 29).

Both of the installations – *Our Forest* and *Precarious Adaptations* – tried to establish a scene characterised by disintegration and barrenness, a ruin created as the result of a sudden and dramatic change either through territorial shifts or changes in ideological framework.



Fig 28. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011). Installation with purpose built set, paintings and drawings. (detail)

Fig 29. Tina Gverović (with Siniša Ilić). *Precarious Adaptations*, (2011). Installation with purpose built set, video, drawings, prints and sound. (detail)

In *Or an Island or a Boat* the wooden structure also mimics a space divider, although hollow it serves as another wall in the room (figure 30). It is comprised of six upright wooden beams connected to a frame, which barely touch the ceiling, fixed with a rubber screw in only one point so that the structure appears to be floating. Framed paintings are fixed to both sides of this structure. They also serve as a fixture, keeping the beams parallel. The same attention and importance is given to the surfaces and structures that support the other paintings.

Poor visibility, low visibility. Null, zero. Painting like an anechoic chamber.

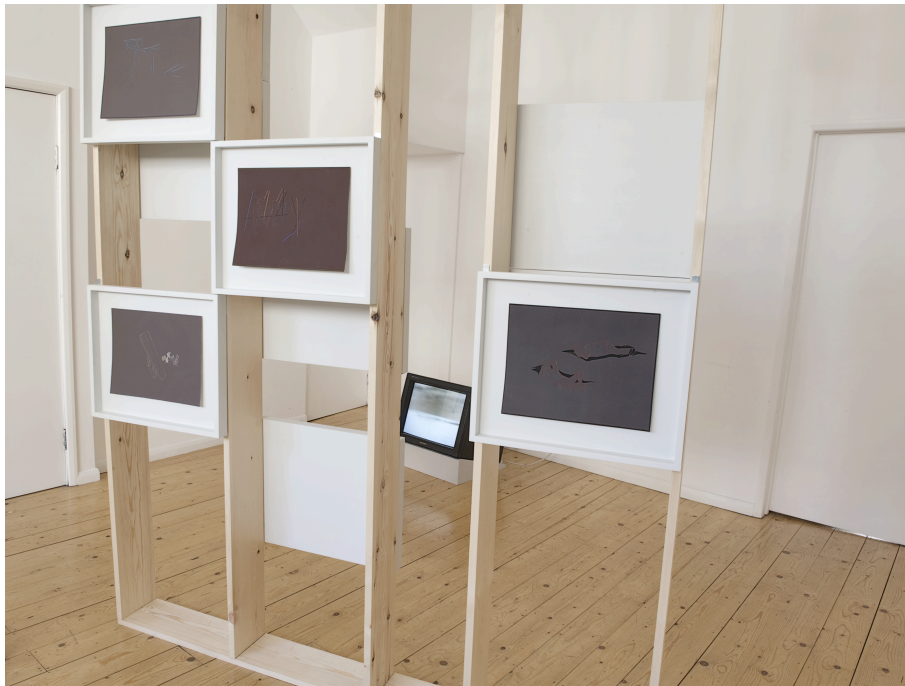


Fig 30. Tina Gverović. *Invisible Building*, detail of the installation *Or an Island or a Boat*, (2013), 10 framed paintings (gouache on paper, 30 x 35cm) from the series of 24, wooden structure, dimensions variable.

The series of 24 blue gouache monochromes are placed on a floor-based wooden platform supported with two pipes, thus mimicking a small raft (figure 43). The colours in places match the colours in the video, which is visible on a monitor towards the back of the space. A large-scale painting of figures falling and floating is fixed onto wooden beams as are the series on the opposite wall.

The series of smaller framed paintings placed on a purpose-built wooden structure are made after images collected from newspaper articles relating to building sites, disasters and catastrophes from around the world (figures 31–33).²² The figures and other references in the images are transformed into abstract colour shapes on black or dark brown backgrounds. The background mimics the colour of the ground (the earth) and the quality of the raw pigment of renaissance backgrounds using umbra in combination with ink. The compositions became removed from the original newspaper articles images, which were used as a starting point.

Up against a wall, a block, a surface, painting, face, face right up against a wall, face a surface.

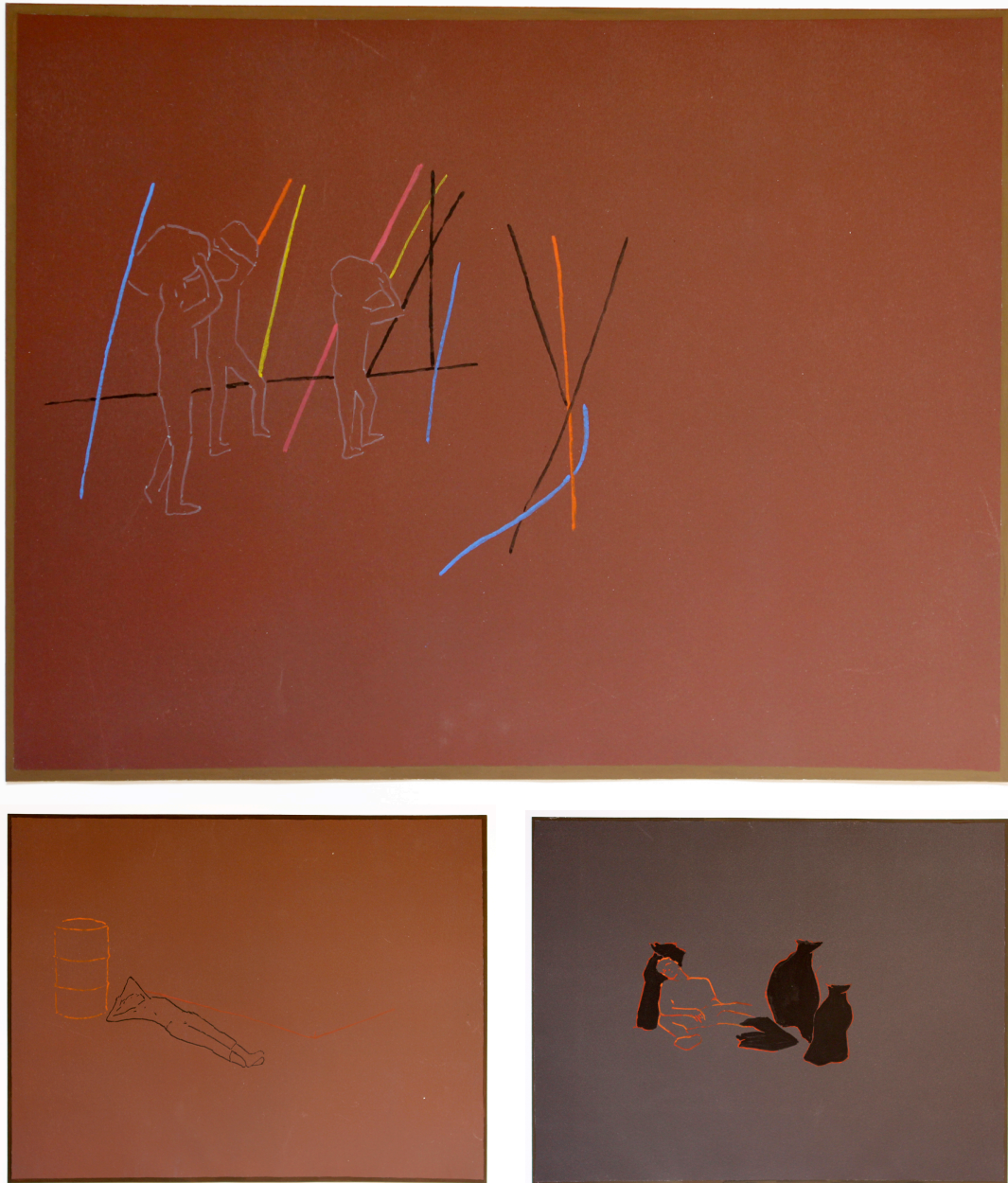


Fig 31–33. Tina Gverović. *Or an Island or a Boat - Invisible Building*, (2013).
3 paintings (gouache on paper, 30 x 35cm) from the series of 24.

The same series was included in the installation *Our Forest* where the structure of the installation in its appearance mimics a landscape, which is disintegrating, a barren landscape of a harvested forest with only a number of tree trunks left.²³

The drawings were positioned at the top of each wooden beam. Since there was no specific order to the formation of the wooden beams, the paintings were able to be viewed from many different angles, again suggesting no entrance or exit points to the work (figure 34–35). In both of these installations my intention was to work with spatial constructs that suggest continuously changing sites for staging work where the elements of the installation become dislocated from their initial positions. In these installations I re-staged and re-built one segment of the work on to another, so that works become cumulative.

In *Or an Island or a Boat* an audio work is played from a record player.²⁴ The voice we hear attempts to describe a place, recalls the memory of it and projects into the future the image of something new.

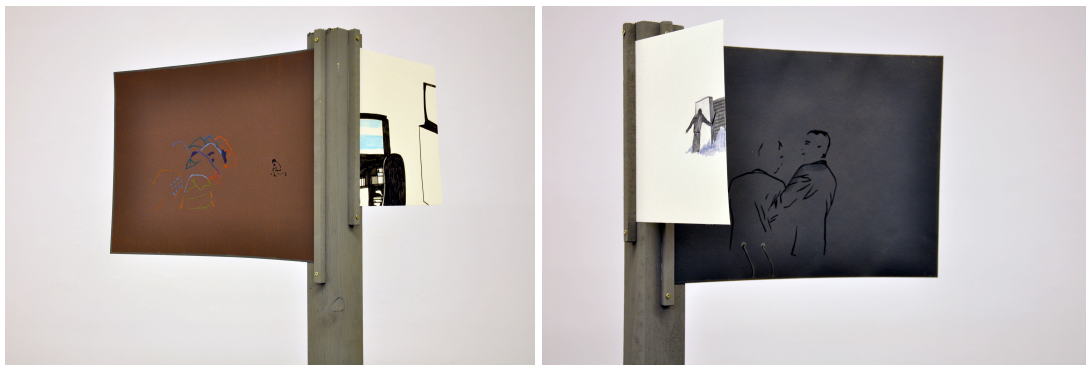


Fig 34–35. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011). Installation with purpose built set, paintings and drawings. (detail)

The voice is itself a place, a set of signs that indicate where it's been, how long it's been there, and even who it's been spending time with. However, the voice can be capricious and chameleon, flirting with fantasies of past lives and inventing possible futures for itself as and when it desires. The gradual forming and reforming of a place, and of a subject is at the core of this work, and the work that results from working with a voice trainer focuses specifically upon the process of locating a true or natural voice.

A border line, a border wall, a border guard, a blue-grey suit, dense matt cotton/polyester mix. Totally impenetrable.

The process of forming a voice is at once about forming an independent thing, or place, and forming a person.



Fig 36–37. Tina Gverović. *Uncomparables. Forming a Suspicious State*, (2010). Drawing from the series of 40 ink drawings, 30 x 35cm. Nova Gallery, Zagreb, Croatia.



Fig 38. Tina Gverović. *Or an Island or a Boat – Missing Colour*, (2013). Gouache on paper, supported on wood, 122 x 152cm.

Throughout the period of research I was looking for different references to the constant state of drift, which could serve as a metaphors for potentially impromptu change. In some of the drawings from the earlier mentioned *Uncomparables. Forming a Suspicious State* we find the appearance of cracks within an undeterminable landscape featuring elements from nature, branches and stones flying or lying scattered on the ground (figures 36–37).²⁵ They lose ground, and become detached from the surface of the page, and from the depicted world of the urban environment. A similarly detached and displaced arrangement was repeated with human figures falling and floating on the dark background in the large-scale painting of *Or an Island or a Boat* (figure 38). As if lifted by a sudden gust of wind, figures in this painting are drifting and falling in different directions with no fixed ground to fall on to. Or perhaps they are falling through the ground into deeper sub-terrestrial pockets of some unknown land (figure 39). The series of blue paintings, a catalogue of potential seas, sit above the floor like exposed strata, and there is rarely a ground or horizon pictured in the paintings on the wooden structure, so for example sleeping bodies here are permanently suspended. The bodies here don't settle, and in fact never touch the ground but rather always hover just above it, or fall through it.

Like the staged experience of amnesia played out by the lifeless zombie-like characters in Maljković's video, belonging neither here nor there, aware of their inability to be integrated into the contemporary Europe, the figures in these paintings also seem to be experiencing a certain loss of attachment. The voice from the record player articulates a new language, or attempts to adapt to a prevailing form of communication, while the surrounding figures remain in a space of limbo.

Each sheet of paper is precariously fixed in its top corners to a structure that supports it. The door of the gallery opens and a sudden draft slightly lifts the sheets of paper in the air suggesting that their appearance in this very constellation is temporary.

What's in front is blue, what's behind's blue, above and below, blue.

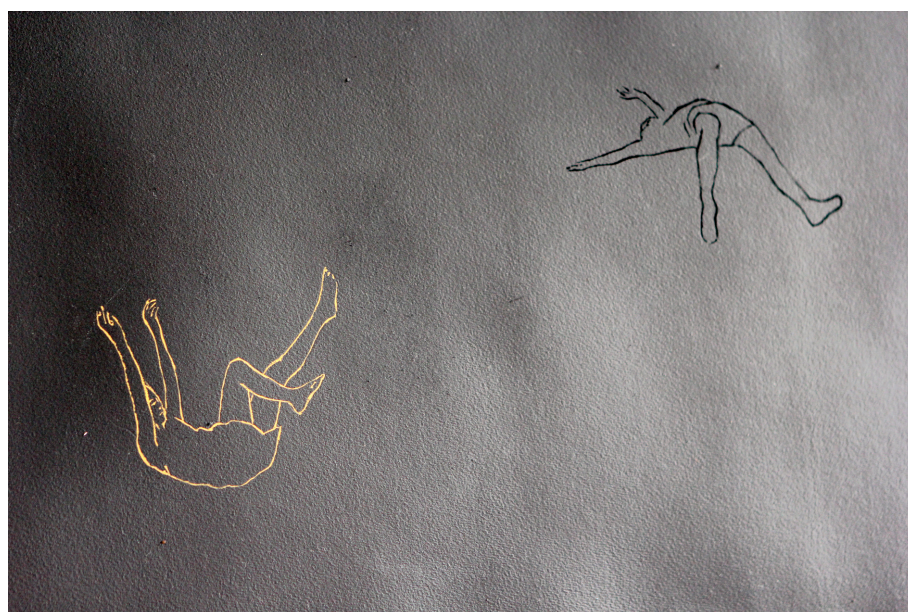


Fig 39. Tina Gverović. *Or an Island or a Boat – Missing Colour*, (2013).
Gouache on paper, supported on wood, 122 x 152cm. (detail)

The wind – positioned and surrounded by the artwork

In Dubrovnik, the city where I grew up, during the existence of the Dubrovnik Republic, the Dubrovnik State Archives²⁶ agreed upon mitigating circumstances for crimes committed during the time when a specific wind called Jugo²⁷ was active. The Jugo usually blows for a period of three days, geographically starting in the Strait of Otranto²⁸ and eventually reaching up to the north of the Adriatic Sea. This means that it blows simultaneously in Albania, Montenegro, Croatia and parts of Italy. The Article from the Dubrovnik Archive states that if one commits a serious crime such as murder during the time of the Jugo wind, it ought to be understood by the judge and jury that the wind could have had a strong influence upon the psychological state of the criminal, and therefore sentencing ought to take into account ‘diminished responsibility’ on account of the wind, which might then have resulted in lenient sentences or indeed in the case being dismissed outright.

At that point you don't know whether you're actually seeing, or whether if you closed your eyes you'd 'see' the same thing, or rather colour, hue, tone.

Besides the psychological or jurisdictional aspect of this historical fact, what interests me here is the idea that the blowing of the winds clearly cannot be restricted to a particular territory or nation: the wind doesn't recognize abstract notions of state boundaries. The presence of the strong wind can cause disasters and major shifts in the landscape. In the past it influenced trade routes and presently transportation and travel (most recently the Icelandic volcano Eyjafjallajökull eruptions in April 2010).²⁹ Things can suddenly disappear due to sudden gusts of wind. In my personal experience one sheet drying on the washing line in West Mostar can end up caught on a tree in East Mostar in less than a few minutes.

I employed the idea of borderless-ness and dislocation embodied by winds as a starting point for a project in two parts, the first being the radio play *On the Waves*, and the second the site-specific installation entitled *The Alphabet of Winds* (figures 40–42).³⁰ My focus was on the states and conditions of the unexpected and sudden movements that are related to the winds such as gusting, whistling, howling and whipping as possible actions that have direct impact on the viewer. While the location for *The Alphabet of the Winds* was concrete – it took place in a tent in a Salt Lake in Cyprus³¹ and later also in a ruined farmhouse in a dried-out river basin in Argilla in Istria, Croatia – the radio play was broadcast on Croatian National Radio as well as the marine radio station of a ship during the time when its location was somewhere in the vicinity of Cyprus, but indeterminable due to being in non-territorial waters. The rationale for using winds for *The Alphabet of Winds* and the marine location for the radio play *On the Waves* was to investigate abstract or 'invisible' borders and indefinite horizons (which include deserts), and particularly zones that lie between nation-states. The interest in the potential invisibility and relative stability of the borders and zones between nation-states has been an integral part of my art practice based research project the radio play *On the Waves* where I chose a marine location for a performance, performing it on a vessel which was floating between the borders of Israel, Cyprus and Lebanon.

*Out of the Laptev Sea.
In the Arafura Sea.*



Fig 40–42. Tina Gverović. *Alphabet of the Winds*, (2010).
Installation including drawings presented in a ruin (detail). *Visura Aperta*. Momiano, Croatia.

Although there was a strong sense of the geopolitical events that had recently happened in the vicinity,³² it was impossible to clearly relate our nautical position to any particular state. The implication of being unable to determine my position in relation to any state-border helped me to reflect on the idea of dissolving borders and boundaries as an approach to making work.

The Border and the Wind

In *The Alphabet of Winds* the public were invited to take a seat in a tent in the desert of Cyprus, on a ship in non-territorial waters in the vicinity of Cyprus, and on another occasion in a ruin in Istria. The viewer was then able to read from a series of cards, which gave hand-painted descriptions of a variety of types of winds. The intention was that the reading of diverse descriptions of winds such as the local wind Maestral, the Tehuantepecer or Alaskan Taku³³ would evoke a similar sense of displacement and borderless-ness that was evoked through listening to the radio play.

Excerpt under C:

Chubasco A violent squall with thunder and lightning, encountered during the rainy season along the west coast of Central America.

Churada A severe rain squall in the Mariana Islands during the northeast monsoon. They occur from November to April or May, especially from January through March.

Contrastes Winds a short distance apart blowing from opposite quadrants, frequent in the spring and fall in the western Mediterranean.

Through choosing the above locations my intention was to situate the viewer in a state of drift without clear reference to a geographically locatable position. As was the case with my graphite drawing of the gust of wind, or a painting of human figures falling through the air, which suggested an event – a sudden and unexpected moment of chaos – here, the event had already taken place or is continuously taking place over a long period of time, slowly turning a house into a ruin and a field into a desert.

The desert, the ship, or a ruin in the case of the *Alphabet of the Winds* became the site for an archive of the collection of winds. The indeterminate and temporal existence of these locations indicates the instability of such archives. Bringing the names of the winds into a single physical location accentuates their distant places of origin although their actions and activities may be triggered through interrelation between one another. The properties of one wind are displaced by another wind's properties as they move and cross territories. The metaphor of the wind suggests a physically unstable context for making work but also a context that enables work.

Face on, open up, all blank, face back, blank back, walled out, walled in, empty wall, opaque black, black block, obstacle, stop, open stop, end up, snowed in.

Crossing the Border

The script for a radio play *On the Waves* was written in relation to the ferry route Bar/Bari – Bari/Dubrovnik, which, during the 1990s, was the sole method of crossing the occupied border between the countries now known as Croatia and Montenegro. Similar experiences of restrictions encountered at border crossings are discussed earlier where it proved very difficult to access memorial sites due to recent border changes between the countries now known as Croatia, and Bosnia and Herzegovina. As already outlined, I use the motif of a ship both as a location for the above mentioned play and as a spatial model that is both subject to enclosed systems of power and, through being dislocated from a centre, possesses the potential to allow for subjective and possibly alternative world-views.³⁴



Fig 43. Tina Gverović *Flat Sea Blue*, (2013). 24 paintings (gouache on paper) from the installation *Or an Island or a Boat*, supported on a wooden board on two pipes.

My engagement with the articulation of real and imaginary places in travel narratives builds on findings from installations previously mentioned in Chapters One and Two. In the video installation *Changes in the Scale of a Map* the narration responds to the surroundings as we physically move through different sites of the museum.

I advanced the idea of the narration itself providing a virtual guide to various internal spaces of the museum through developing writing taken from the fictional diaries of the three characters in the play. In these diary extracts they occasionally discuss segments of the writings of a sailor during his three day journey/escape from Bar/Montenegro across to Bari/Italy and from there back to Dubrovnik/Croatia.

My intention for the broadcast radio play *On The Waves* was to open up the possibility of drawing a distinction between disconnection from one's ancestral culture and place, and disconnection from one's sense of self, and what this may reveal of the nature of cultural memory and identity. The play involves three characters that at first seem to be closely connected, two daughters Lara and Vanessa, and their Mother (unnamed).

Mother (looking at the sea)

Let me tell you about Lascar, the language of the sea trade. It was impossible to enter the waters of Indian Ocean without knowing Lascar. He was telling me about his first experience of that species of sailor. He had thought that Lascars were a tribe or nation, like Cherokee or Sioux: he discovered they came from places far apart, and had nothing in common except the Indian Ocean; among them were Chinese and East Africans, Arabs and Malays, Bengalis and Goans, Tamils and Arkanese. They came in groups of fifteen, each with a leader who spoke on their behalf. It is impossible to keep an even tone of my voice. To break up these groups was impossible.

Mother reads from a diary

This is the second century without terra incognita, without free territory.

Drifting states.

A phonograph needle.

Sounds circles round us.

Ascending down to Arboretum in Trsteno.

The directions of space. The shining and the shadows of the deep shade.

The wind brings a change but the composition stays the same

After every blow the image appears to be even stronger.

We stay on the course.

She wrote in her last letter: 'I am ready to do anything, anything for you.'

Change state. Going back again. Going ashore. What can you see?

Mother

Herself a geography teacher crazy for maps, she would often spin the globe during our class and tried to guess where we would like to go. The most fascinating was the Pacific. The deep blue. Where you had to be moving on a ship. Never still. The winds, the currents, the tiniest spots that appear out of nowhere. Islands with their kings. Maps made out of shells.

Drifting states.

Lara (circling with her hands)

And the winds! Lets see whether you can remember the winds!

Vanessa (with her eyes closed speaks the winds)

The form of their dialogue appears to be informal, almost as if it is taking place in a comfortable domestic or family environment. My initial idea was to read the text myself, assuming the various roles myself; but after realising that this might lead to the text losing much of its conversational character – and through maintaining the conversational form there is a sense of knowledge being handed down and shared between the characters that are reading it – the text was performed by professional radio speakers and myself, and broadcast as a radio play. The location where the conversation takes place is in constant drift. As we listen, different reference points are introduced into the text and gradually the nature of the interaction, as well as the content of the dialogue starts to question whether the characters actually have any close connection at all. As with the painting in which figures appear to be falling, their connection to a single integrated form is no longer there and their interactions seem to be in constant drift.

In the radio play the initial relationship between different characters is blurred. However, in place of clearly defined relationships and stable characters a denser interaction is introduced which enables characters to be physically unrelated to the raft in which they are adrift but rather to some other far away place of origin.

Change state, go back, go again, go ashore, go back, go see, see back, see state, see change.

Mother (as she looks at the sea, somehow nostalgically)

The sea...so many escapes...so many returns...sometimes freedom...always new.

It is said that many escapes are made across seas, many departures and many returns. The sea is freedom, away from the land, from the territory, a passage to something new.

Lara (claps with her hands)

Enough of this game!

Tell me again about the different parts... It seems impossible to remember them without actually seeing them!

Vanessa (pulls her hair up)

All right...Here we go...

(Tries to draw different knots and other parts of a ship on a piece of paper. Her hands are moving slowly up and down, around, back and forth as she describes the forms and areas.)

Starboard, port, forward, aft, bow, stern, beam, masts, booms, gaffs or poles

bowline, clove hitch round turn and two half hitches, rolling hitch, figure of eight,

reef knot, sheet bend, stopper knots... I think that's all I can think of!

Apart from the conversational dialogue, the script of the radio play involved occasional interruptions by another female voice reading descriptions of a selection of the winds that blow around the world. This was read alongside the conversation as if to suggest a radio transmission of the weather forecast.

Excerpt under B:

Barber A strong wind carrying damp snow or sleet and spray that freezes upon contact with objects, especially the beard and hair.

Bayamo A violent wind blowing from the land on the south coast of Cuba, especially near the Bight of Bayamo.

Bentu de Soli An east wind on the coast of Sardinia.

Bora A cold, northerly wind blowing from the Hungarian basin into the Adriatic Sea. See also FALL WIND.

While working on this radio play my intention was to investigate the potentially positive forms of displaced identity in making artwork. In *On the Waves* the shift from a specific site to the space of the imaginary is articulated through different unrelated roles and relations between characters. Similar to the installations I make which often aim to provoke disorientating physical experience, in the radio play I wanted to emphasise the experience of disorientation between different roles that characters perform and their places of origin. This type of experience relates to an aspect of dislocation, which suggests a disconnection from relations, which in this case are family connections. In *The Alphabet of Winds*, displacement is considered as a process that suggests instability and leads to disconnection from the place of origin, which is in this case the territorial origin of each wind.

With the installations *Uncomparables*, *Forming a Suspicious State*, *Precarious Adaptations*, *Our Forest* and *Or an Island or A Boat* I recreated scenes and sets for exhibiting different elements of the installations. I discuss the approach to making work, the process of making, and the motifs in my work, which relate to continuously changing identities. This approach was developed through positioning and placing my work in locations that are physically remote or do not reveal any reference to a particular place. My intention was to further investigate the impact of dislocation on a continuously changing identity and the influence that dislocation may have on the move from a geopolitical to an imaginary landscape.

Footnotes

1. Gilles Deleuze and Felix Guattari, 'Treatise on Nomadology' in *A Thousand Plateaus: Capitalism and Schizophrenia, Anti-Oedipus*, (University of Minnesota) 1987, p 427.
2. *Infinite Exposure*, an artist's book (hard back, colour, 300 copies) was printed by Sveučilišna tiskara in Zagreb, Croatia, June 2010.
3. Bosnia and Herzegovina claimed independence in 1992.
4. Pelješac is a peninsula in the Dubrovnik-Neretva County. It is separated from the mainland Croatia and the Klek peninsula in Bosnia and Herzegovina by the bay of Mali Ston.
5. Jadrolinija is a Croatian maritime transport company established in 1947 in Rijeka.
6. Maestral, a north-westerly wind bringing good weather which blows, especially in summer, in the Adriatic. It blows from the sea towards the coast and is most frequent on the western shore. This wind is also found on the coasts of Corsica and Sardinia (from the radio play *On the Waves*).
7. The series of drawings were shown in different forms before I decided to finalise the work in the form of an artist's book.
8. The drawings featured in the book *Infinite Exposure* were shown in the group exhibition *And Then Nothing Turned Itself Inside Out* curated by Ivana Bago and Antonija Majača at Kunsthalle Exnergasse, Vienna, Austria (2009).
9. The same drawings from *Infinite Exposure* together with text and Albert Kahn photographs were transferred onto diapositives and shown as a part of group exhibition *Neither From Nor Towards*, curated by Ivana Bago and Antonija Majača in Art Pavilion, Zagreb, Croatia (2010).
10. Franz Ferdinand, Archduke of Austro-Hungary was assassinated in Sarajevo (28.06.1914). This event prompted the beginning of the war against Serbia causing Germany, Austro-Hungary and the allies of Serbia to declare the war against each other, which was to start World War I.
11. *Panorama of the city*, Aley, Lebanon, 06.10.1921. Autochrome, 9 x 12cm.
Author Frédéric Gadmer (inv. A 20226S). Part of the collection of Archives de la Planète – Frédéric Gadmer's Mission in Algiers, Albert Kahn Archive, Paris, France.
(Comments from the Archive, translation from French by Zlatko Wurzberg)

12. *Needles on the coast*, Tabarka, Tunisia, 25.04.1931. Autochrome, 9 x 12cm.

Author Frédéric Gadmer (inv. A 20226S). Part of the collection of Archives de la Planète – Frédéric Gadmer's Mission in Tunisia, Albert Kahn Archive, Paris, France.

(Comments from the Archive, translation from French by Zlatko Wurzberg)

13. *The ruin of Dar Beida*, Figuig, Morocco, 12.06.1929. Autochrome, 9 x 12cm.

Author Frédéric Gadmer (inv. A 60771). Part of the collection of Archives de la Planète – Jeana Brunhesa and Frédéric Gadmer's Mission in Lebanon and Syria, Albert Kahn Archive, Paris, France.

This is believed to be a fort, which was destroyed by bombardment from the French army in 1903 in revenge for an attack on the convoy of Governor General Jonnart on 31.03.1903. Dar Beida is on the Northwest plateau from El Oudaghir. It is perhaps Djebel Grouz that can be seen in the background.

(Comments from the Archive, translation from French by Zlatko Wurzberg)

14. I explore this approach – of reconstructing and reconstituting work in various forms – further with paintings in the installation *Or an Island or a Boat* where I remake or enlarge segments of previously produced paintings in order to create a site specific format for the gallery where it is shown. With the use of colour filters in the video elements of my installations *Changes In the Scale of a Map*, *Constant Traveller* and *Or an Island or a Boat* I was interested in the removal or 'in stepping away from' the authentic record and the direct experience of a place. The filter makes evident the aspect of manipulation, of tampering with and distancing the original subject, tampering with the agenda. The image that has a different or unfamiliar colour acts as an unexpected surprise to a spectator.

15. Hewitt, Nicole (b in London, UK in 1965) mainly works with animation and experimental film. *In between* (2000). 20' BETA, produced by Zagreb Film.

16. Neum is a town situated in the small stretch of Bosnia and Herzegovina that geographically separates Dalmatia (Croatia) and the Dubrovnik region (Croatia). This town has expanded since the Balkan Wars due to its income from the Tax Free economy.

17. This project, which was produced in collaboration with Ben Cain and Siniša Ilić, started with an invitation to co-edit the Zagreb-based contemporary art magazine *Život Umjetnosti*. *Život umjetnosti / Magazine for Contemporary Visual Arts* is a periodical focusing on contemporary art, design, art criticism and theory, published bilingually, in Croatian and English by The Institute for Contemporary Art in Zagreb, Croatia, since 1966. I was co-editor with Jasna Jakšić and Siniša Ilić of the summer issue in 2010. This project also took a form of a wall drawing (drawn in collaboration with Siniša Ilić) for *I Am What I Am*, 25th Nadežda Petrović Memorial in Čačak, Serbia in September 2010) on both sides of a freestanding portable wall, (approximately 340 x 840cm) and subsequently an exhibition in a gallery Nova in Zagreb, Croatia (for which Ben Cain designed exhibition display units).

18. The drawings (in their original form are felt pen, pencil, and ink on paper, and are circa 30x20cm) are developed in several series, which is similar to the approach I used while employing a strategy of repetition in my installation *Constant Traveller*. Disaster is not understood as a dramatic sequence of events, nor is it a surprise. My intention was not to try to problematise the disaster as a utopian or romantic promise of catharsis, the announcement of a 'new' social space, but as a 'common' space, the one which surrounds us, the one which we inhabit, in which we live and work: complex, unorganized, disorientating, without traces of defined meaning, directions or references. The nature of the disaster alluded to here is political, ecological, emotional, and yet to happen. A series of characters find themselves in various situations of displacement within the everyday. This project extends previous work that has addressed the notion of immaterial work, a form of contemporary work, which takes place everywhere and nowhere.

19. *Uncomparables. Forming a Suspicious State*, a wall painting on both sides of a free-standing portable wall (approx. 340cm x 840cm).

20. Although the figures in these drawings might seem to be engaged with light or ephemeral work, at the same time they seem vulnerable and unable to fully articulate their actions. Hands are slowly feeling and sensing a keyboard, a mouse, a screen, a chair, or hair. I was concerned with a notion of 'potential action' that does not necessarily have to take place, as opposed to the contemporary obsession for constant production, which of course must be incessant and pervasive. The work features digital spaces that are interrupted with abrupt movements and actions, violently disturbing the virtual and pushing it towards immanent disaster.

21. On the ground floor we developed a set onto which we placed the drawings. The wooden structure recalled a post office waiting room, with emphasis on the difficulty of finding privacy, being apart, separated, and of the inefficiency in places of civic administration. The lower ground floor of the gallery was painted black, and lit with a very weak light bulb hanging over a table onto which were scattered drawings in grey folders. On the opposite wall there was a video projection of inverted line drawings, white outlines on a black background, which showed sequential stages of a hand in the process of drawing various tools and objects such as laptops, equated with the enabling of modern work patterns. The video is not solely an animation demonstrating how to make a line drawing of a tool, or an instruction manual on how to render a pencil, a hammer, a laptop or a pen, but rather it poses a question of how to start anew, from the very beginning, post-disaster.

22. The same series of drawings were included in the installation *Invisible Building* (installation including 24 framed paintings and 8 glass screens with collage), shown as part of Busan Biennial, South Korea, 2012.

23. The wooden structure for the installation *Our Forest*, which supported the drawings, was designed in collaboration with artist Ben Cain. Paintings that are included in this installation were made by Siniša Ilić and myself.

24. Spoken voice piece *Or an Island or a Boat* (played from a 7' vinyl record) was developed with and spoken by a voice coach trainer Sarah Holden-Boyd.

25. The drawings were positioned in series forming clusters and separate sectors. These were used as platforms in which I was able to focus on different topics. The visitors could walk around in these awkward niches faced with fragile narratives of groups of people piled up behind computer screens, conferences and meeting rooms. While some of the drawings focused on communities obliged to participate with one another and act as one body, some of the drawings portrayed an outsider, a displaced solitary individual immersed in a dreamlike state in a surrounding that was partly public and partly private. The characters in the drawings were seemingly lifeless and trapped in their habits yet they suggested the presence of a parallel action, one that may not immediately fall into focus. The spaces that these figures inhabited were dense and overloaded with furniture or objects with no apparent function.

26. Ragusa Republic or the Dubrovnik Republic was an independent state that existed from 1358 to 1808. It reached its commercial peak in the 15th and 16th centuries, before being conquered by France in 1808. Robin Harris mentions this article from Dubrovnik State Archives in *Dubrovnik: A History*, (Saqi Books, London) 2003.

27. Jugo also called in Italy Scirocco and Sirocco is derived from Greek "σιρόκος" (sirokos). The name Jugo, comes from the Slavic word *jug*, which means south. It is used in Croatia, Montenegro, Serbia, Bosnia and Herzegovina, Macedonia.

28. The Strait of Otranto (Albanian: Kanali i Otrantos; Italian: Canale d'Otranto) is located on the east coast of the Salento peninsula and is named after the Italian city Otranto. It connects the Adriatic Sea with the Ionian Sea and separates Italy from Albania.

29. The Icelandic volcano Eyjafjallajökull erupted in April 2010 causing major disruption in air travel in Northern and Western Europe.

30. In the process of developing these works I found it relevant to refer back to the motif of papers being blown in the air by a sudden gust of wind. This motif suggests an action of displacement and disconnection to any specific place. It enabled me to re-establish connection and links between different elements of the installation without referring to a specific location.

31. Salt Lake near Larnaca in Cyprus, a complex of four lakes, was once the origin of the island's major salt export.

32. I refer to the killing of 9 people in a peace convoy heading towards the Gaza Strip by the Israeli army. <http://www.guardian.co.uk/world/blog/2010/may/31/israel-troops-gaza-ships>

(entered 31.05.2010).

33. Tehuantepecker is a violent winter wind from the north or north-northeast in the Gulf of Tehuantepec in Mexico blowing through the gap between the Mexican and Guatemalan mountains. It may be felt up to 100 miles out to sea. The Taku Wind is a strong East-Northeast wind, occurring in the vicinity of Juneau, Alaska, between October and March. At the mouth of the Taku River, after which it is named, it sometimes attains hurricane force. Glossary of Meteorology <http://amsglossary.allenpress.com/glossary> (entered 26.04.2009).

34. I would like to note the film *Shadow of a Journey* by artist Tina Keane, which was filmed on a boat, with a voiceover that recalls the journey from the Isle of Harris to New Scotland in Canada. In this work the notion of a journey is not only a spatial one but a temporal transition that also refers to the enforced displacement of a people from their homeland (as discussed by Richard Dyer in 'Is Memory Something You Have, or Something You Have Lost? Memory, Reminiscence and Pattern of Influence in the Work of Tina Keane', in the catalogue of her work *Electronic Shadows: The Art of Tina Keane*, (Black Dog Publishing, London) 2004).

Conclusion

Again and again

‘People build for different reasons and have different attitudes towards the building process itself. Some time ago I talked to a friend whose family home is in an area just outside the city that was often subjected to air strikes. His four brothers and three sisters, who all live in different countries around the world, would come together each time the house was destroyed in an air strike to rebuild it from scratch. In the end, they had to rebuild their house four times. He spoke of his attitude changing each time they had to do so. His siblings lived so far apart from each other that they were hardly ever in one place at the same time, so it was nice to have a chance for the whole family to be together in one place. In terms of the house itself – each time it was rebuilt they thought it became increasingly modern.’¹

Each time my friend and his family finished building the house it was destroyed in an air strike, each time they had to start anew. As if they each time forgot that the house that they had just built had got destroyed. It seems to me that they purposefully decided to forget the fact they were building during the war and therefore that their family home could again be destroyed at any point. They consciously decided to abolish the absurdity of the past and the facts of war, and simply got on with building, a Sisyphean activity but at the same time absolutely necessary.

I was drawn to this story since it conveys a relation to the past without apparent trauma, with a constructive understanding of the present, which is directed towards the future. They considered each ‘dead end’ as a ‘good beginning’, as Maljković says in his work. I also feel that there is a close connection between the actions and attitudes described in this story and my own experiences of making art. Whilst my work is influenced by the experience of the transitional period of breakup of Yugoslavia, I am not interested in directly representing this period or employing motifs directly associated with it in my work.

Change

My work is driven by change. The work often walks a fine line between becoming whole, or coalescing, and being deconstructed, or fragmenting. It keeps forgetting itself and keeps reinventing itself. Throughout the period of this research I tested different visual references in order to illustrate detachment, displacement and geopolitical fragmentation. To that extent I employed and managed processes of repetition, recollection, reconstruction and invention through a variety of media.

1. For example, with the use of filters I implied a distance from the authentic record of a place and brought the image closer to the space of fiction. Through the use of filters the scenes detached from the real and came to be seen as invented scenes, which were not related to any place in particular (*Constant Traveller, Changes in the Scale of a Map, Or an Island or a Boat*). In the work I tried to deal with complex processes and conditions of overcoming or avoiding a direct reference, with the aim of relinking to different identities (*Infinite Exposure*).
2. I identified strategies – mimicry, infiltration, encroachment and sudden transformation – through making the series of drawings for *Infinite Exposure*. I was able to develop my own working vocabulary, which helped me to describe the drawing process of ink and graphite application and its relation to process of fragmentation and disruption. In the process of making these drawings I explored the idea of dislocation whilst being afloat, focussing on navigating waters parallel to a state border. Although I wanted to accentuate the idea of being disconnected from a solid and stationary territory, without a definable set of coordinates (political, cultural and social) through the connotation of being ‘at sea’, I felt that this idea was not apparent to the spectator.
3. I identified different positions and roles for spectators within the work. In the case of the artist’s book *Infinite Exposure* the spectator drew connections between the drawings and the photographs and thus as an interpreter became an important element of the work. In the case of the installations the spectator became a navigator in the process of mapping out different elements of the installations. The spectator’s role was considered in this way in order to foreground multiple perceptions of places and to highlight the position of a

spectator as being active and participatory, in which they are able to invent an impression of a place. In turn this frustrates a nationalist demand for one-dimensional identity, and privileges the notion of identity as being fluid, adrift. Restaging this work in various ways allowed me to test numerous types of disorientating experiences for spectators and to gain an in-depth insight into the affects of dislocation and displacement in the gallery.

4. From the process of making installations I became aware of two parallel and simultaneous processes: connecting fragments into a whole and disconnecting these fragments. In the installations there is always a dynamic between undoing and unifying different elements that constitute the work. Although each work conveys a deep sense of loss it also suggests a strong sense of becoming a whole again (*Constant Traveller*). Each time I made a new piece of work I tried to reconnect fragments into a whole. I rethought ideas in new formats according to new parameters and relationship to different contexts (*Alphabet of Winds*). Through producing work that evolves from earlier works the intention was to foreground multiple readings and perceptions of places and to develop different and shifting angles to the topics I work with.
5. I staged seemingly unstable architectural interventions as a part of exhibition designs, which aimed to construct frames for dialogues between different elements of the work. There was an ever-present suggestion of constructing a whole again from these fragments (*Uncomparables. Forming a Suspicious State, Precarious Adaptations, Our Forest* and *Or an Island or a Boat*). The viewer's experience of work was ungrounded. The work was constantly changing and reinventing itself (*Constant Traveller, Or an Island or a Boat*).

Remembering

Although these working strategies informed my use of metaphors and enabled me to privilege multiple readings, and topics of dispersal, immobility and flexibility, I felt that they were not evident in the writing and that there was a gap between what is conveyed through work and the outcomes and objectives of the written work. I wanted to find a way of translating my own personal experience of how things can change overnight into the way I made work. Therefore, throughout the written element of this research I have written my own personal accounts and recollections of experiences of the transitional period of the break up of Yugoslavia. Although I have

included these autobiographical narratives (for example, the journey with my father) in the writing, these narratives did not come prior to making work. These narratives and the recollection of actual experiences of particular events came through making work or after I made work, and they helped me to have a clearer understanding of the process and reasons for making work. I was able to draw a connection between events and the work – ‘to remember’ after, not prior to making the work.

The reason for revisiting certain memories and including them in the written element is due to the difficulty of locating a clearer connection between the work and the reasons for making it. I had a strong sense that work was slightly overpowered by referencing states of dispersal and flux. I wanted the work to have both a strong sense of loss and a strong sense of connection to a place. I struggled with how to relink fragments of the work to an actual place. In my most recent work *Inverted House*² I included several narratives/stories similar to the ones included in the written element of this research as a part of the installation. I feel that this helped me to convey the relation to an actual landscape, place and events in a less ambiguous way than was the case with my previous work. Through including these narratives in the installation the experience of making and the reflection on that experience is concurrent.

Loss

I was drawn to the concepts of amnesia, amnesty and forgetting since these are processes of forming or disbanding conscious or unconscious relationships with the past. I have done this primarily in order to trace such notions as they arise in the process of art making. On one hand my work conveys a sense of loss, of being adrift, and on the other it deals with identity, which has a relation to a particular place. Although drifting, being adrift, afloat, falling, keeps reappearing in my work (*Radio Play, Alphabet of Winds, Or an Island or a Boat* etc.) the feeling of loss is not understood as a conclusion but as a continuing process of losing ones identity, purposefully forgetting one’s own identity, finding, revisiting and reinventing it again.

In one period of my personal history (during Yugoslavia), monuments stood as symbols of stability of a nation, during the transitional period their role changed, the purpose was lost, and they became obsolete sites. I was interested in how the monument (a symbol that had lost it’s significance, or for which the significance

simply relocated) could be referenced in other artist's work, both with (Maljković) and without a clear reference to history (Kampenaers). Maljković repeatedly refers to the motif of the monument not only as a spatial model for remembering the past but as a vehicle for propelling oneself into the future, therefore suggesting potential mobility and change. In his work the monument becomes a symbol through which he addresses the past, rephrases it, rethinks it, does not forget it, or abolish it. Though referencing it in a multilayered manner he offers multiple readings of potential future.

I have referred to the writings of Paul Ricoeur in relation to remembering as a form of doing and as a method of constructing the future. As my research progressed I have experimented with how the above-mentioned notions may be deployed or are present in work. In the staging of the mirror element of *Constant Traveller* fragments of other segments of this work re-emerge in the mirror. The spectator is able to recover the sight of these fragments as she/he moves around the work. I have compared my work to that of Maljković, who, through purposefully forgetting via re-composing and masking out segments of photographs and collages refuses a status quo, repeats and reworks fragments from the past, and suggests a potential for a change.

Reinvention

I continuously re-used, repeated and reconstructed different elements of the work. The process of continually re-approaching and representing a subject stems from an interest in privileging the multiple voice, which both destabilises and renews that subject. I considered forgetting and remembering as deliberate proactive choices rather than as being forced upon a subject. I explored the relation of deliberate forgetting to amnesty (as discussed by Paul Ricoeur). I was interested in the potentially pro-active and re-inventive side of memory, which could be directed towards the future. With amnesty there is a strong sense of potential for the future (such as a reference to prison sentences being 'forgotten'). Whilst I feel that there is a strong connection in the work to my personal experience of transition, the work is elusive in offering a clear connection to a place or an event. Although the work has a connection to particular place and its people and culture, at the same time I avoid direct reference to trauma or symbols of past systems (such as the monument). The reason for developing this approach to making is to signal the questionable stability of subjects I work with.

This research was conducted in order to offer a more nuanced understanding of the processes of art making that stem from the experiences and consequences of displacement and dislocation, which are amongst the most poignant and intransigent problems of our time. I considered travel as a mode of making and as a research tool. I reflected on the process of making work and I discussed the methods of practice that are employed towards developing a creative and constructive engagement with a place. The use of metaphors enabled me articulate the move from the geopolitical landscape to the imaginary landscape of an art installation. The above-mentioned approaches to making enabled me to favour the diversified voice over singular perception and singular presentation of the subject. I have provided my reader with different contexts, exhibition designs and forms for presenting work, which reflect the idea of borderless-ness and dislocation, and privilege multiple readings of a subject. This research offers an original perspective on issues of identity and the contemporary ambiguities that are generated by shifting territorial boundaries.

Footnotes

1. This story – written by myself – together with five other stories, was shown as part of *Inverted House*. *Inverted House* was made in collaboration with Siniša Ilić and organised as part of a collaboration between Tate Modern in London (UK) and the Museum of Contemporary Art in Belgrade (Serbia). *Inverted House* was made after I submitted the written element of this thesis and is therefore not included in this research.

2. *Inverted House* brought together a number of new works on paper (made individually by Siniša Ilić and myself), texts (written by myself), and a range of different architectural elements (conceived jointly with Siniša Ilić) – including wood, fabric and concrete.

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7. Tina Gverović. *Infinite Exposure 7*, (2008). Graphite and watercolour on paper, 23.5 x 21.5cm.
- 8–10. Tina Gverović. *Infinite Exposure*, (2009). Installation including 12 drawings (graphite and watercolour on paper, 23.5 x 21.5 cm) exhibited in the three showcases cases for the exhibition *And Then Nothing Turned Itself Inside Out*, Kunsthalle Exnergasse, curated by Ivana Bago and Antonija Majača, Vienna, Austria.
11. Tina Gverović. *Infinite Exposure*, (2010). Installation with diapositives for the exhibition *Neither From Nor Towards*, Art Pavilion, curated by Ivana Bago and Antonija Majača, Zagreb, Croatia.
12. *Panorama of the city, Aley, Lebanon, Morocco, 06.10.1921*. Autochrome, 9 x 12cm. Author Frédéric Gadmer. Albert Kahn Archive, Paris, France.
13. *Needles on the coast, Tabarka, Tunisia, 25.04.1931*. Autochrome, 9 x 12cm. Author Frédéric Gadmer. Albert Kahn Archive, Paris, France.
14. *The ruin of Dar Beida, Figuig, Morocco, 12.06.1929*. Autochrome, 9 x 12cm. Author Frédéric Gadmer. Albert Kahn Archive, Paris, France.
15. Nicole Hewitt. *In between*, (2002). 20' BETA, produced by Zagreb Film.
16. Tina Gverović (with Siniša Ilić). *Uncomparables. Forming a Suspicious State*, (2010). Two double page spreads from the summer issue of Magazine for Contemporary Visual Arts.
- 17–18. Tina Gverović (with Siniša Ilić). *Uncomparables. Forming a Suspicious State*, (2010). Installation with a wall painting on both sides of a freestanding portable wall, approx. 340 x 840cm. (installation detail)
- 19–21. Tina Gverović (with Siniša Ilić and Ben Cain). *Uncomparables. Forming a Suspicious State*, (2010). Installation with purpose built set, drawings and a video projection. Nova Gallery, Zagreb, Croatia. (installation detail)
22. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011). Installation with purpose built set, paintings and drawings. (detail)
23. Tina Gverović. Installation photograph of the installation *Or an Island or a Boat*, (2013); including video, sound component, paintings (gouache on paper), wood and plastic pipes, dimensions variable.
24. Tina Gverović. Installation photograph of the installation *Or an Island or a Boat*, (2013). (detail)
25. Tina Gverović. Installation photograph of the video element *Or an Island*

- included in the installation *Or an Island or a Boat*, (2013). 4' loop.
- 26–27. Tina Gverović. *Uncomparables. Forming a Suspicious State*, (2010).
Video, loop. (video stills)
28. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011).
Installation with purpose built set, paintings and drawings. (detail)
29. Tina Gverović (with Siniša Ilić). *Precarious Adaptations*, (2011). Installation
with purpose built set, video, drawings, prints and sound. (detail)
30. Tina Gverović. *Invisible Building*, detail of the installation *Or an Island or a Boat*, (2013). 10 framed paintings (gouache on paper, 30 x 35cm) from the
series of 24, wooden structure, dimensions variable.
- 31–33. Tina Gverović. *Or an Island or a Boat – Invisible Building*, (2013).
3 paintings (gouache on paper, 30 x 35cm) from the series of 24.
- 34–35. Tina Gverović (with Siniša Ilić and Ben Cain). *Our Forest*, (2011).
Installation with purpose built set, paintings and drawings. (detail)
- 36–37. Tina Gverović. *Uncomparables. Forming a Suspicious State*, (2010).
Drawing from the series of 40 ink drawings, 30 x 35cm. Nova Gallery,
Zagreb, Croatia.
38. Tina Gverović. *Or an Island or a Boat – Missing Colour*, (2013). gouache on
paper, supported on wood, 122 x 152cm.
39. Tina Gverović. *Or an Island or a Boat – Missing Colour*, (2013).
Gouache on paper, supported on wood, 122 x 152cm. (detail)
- 40–42. Tina Gverović. *Alphabet of the Winds*, (2010).
Installation including drawings presented in a ruin (detail). *Visura Aperta*.
Momiano, Croatia.
43. Tina Gverović. *Flat Sea Blue*, (2013).
24 paintings (gouache on paper) from the installation *Or an Island or a Boat*,
supported on a wooden board on two pipes.

List of Accompanying Material

Artist's book *Infinite Exposure*

Artist's book *Constant Traveller*

Periodical Život umjetnosti / Magazine for Contemporary Visual Arts

Publication *Uncomparables. Forming a Suspicious State II*

Publication *Uncomparables. Forming a Suspicious State*

7" vinyl record *Or an Island or a Boat*

DVD composed of four separate folders:

Folder **Part 01** including an archive of my work included in this research:

PDF of the exhibition *Constant Traveller*

PDF of two different set ups of *Infinite Exposure*

PDF of two different set ups of *Uncomparables. Forming a Suspicious State*

PDF of the exhibition *Precarious Adaptations*

PDF of the exhibition *Our Forest*

PDF of the exhibition *Or an Island or a Boat*

PDF of the radio play *On the Waves*

Folder **Part 02** including audio and video elements of the installations included in this research:

Two video elements of the installation *Changes in the Scale of a Map*

Two video elements of the installation *Constant Traveller*

Video element of *Uncomparables. Forming a Suspicious State*

Video and audio component of *Or an Island or a Boat*

Folder **Part 03** including PDF format of artists' books, publications and a cover of a 7" vinyl record included in this research:

PDF of artist's book *Infinite Exposure*

PDF of artist's book *Constant Traveller*

PDF of publication *Uncomparables. Forming a Suspicious State II*

PDF of publication *Uncomparables. Forming a Suspicious State*

PDF cover of the 7" vinyl record *Or an Island or a Boat*

Folder **Part 04** including an archive of artists' works included in this research:

PDF of work by Pavo Urban

PDF of work by Ivan Grubanov

PDF of work by Jan Kampenaers

PDF of work by David Maljković

Note: Please take into account that for the purpose of this archive all video elements are saved as clips not as loops, their original format (projected on purpose built structures).

Appendix

List of exhibitions, artist's books, publications, magazines, catalogues, vinyl record, articles, texts, interviews, seminars and residencies directly related to the research.

Solo Exhibitions

- 2013 *Or an Island or a Boat*. Installation with video, purpose built wooden structure, paintings and sound recording. SE8 Gallery, London, UK.
- 2013 *Missing Image*. Installation. Fordham Gallery, London, UK.
(Exhibition design and prints were conceived with Siniša Ilić. The exhibition includes my own work in the form of gouache painting. Siniša Ilić made drawings)
- 2012 *Solid Ground*. Installation. Art Workshop Lazareti, Dubrovnik, Croatia.
(Exhibition design was conceived with Siniša Ilić. The exhibition includes my own work in the form of prints, sound and video. Siniša Ilić made drawings)
- 2011 *Precarious Adaptations*. Installation with video, purpose built structure, drawings, prints and sound. Cultural Centre, Belgrade. (Exhibition design and architectural interventions were conceived with Siniša Ilić. The exhibition includes my own work in the form of prints, sound and video. Siniša Ilić made drawings and a slide projection)
- 2010 *Uncomparables. Forming a Suspicious State*. Installation with drawings, purpose built structure and a video projection.
Nova Gallery, Zagreb, Croatia. (The exhibition was designed in collaboration with artist Ben Cain. Drawings that are included in this work were made by Siniša Ilić and myself)
- 2009 *This Group Will Never Disappear*. Installation including purpose built structure, actors, large scale circular rotating photograph, monitors and a wall drawing. Lenbachhaus-Kubus, Munich, Germany.
(The exhibition was made in collaboration with Ben Cain)
- 2008 *Constant Traveller*. Installation including video, light boxes, drawing on the wall. BOP Gallery, Zagreb, Croatia.
- 2007 *Reconstruction*. Audio/visual installation. Kontekst Gallery, Beograd, Serbia.
(Exhibition design was conceived with Siniša Ilić. The exhibition includes my own work in the form of an installation with overhead projection and a

performance with an actress. Siniša Ilić did a performance with a wall drawing)

At First Sight. Installation including drawings, wall drawing, video.
Blickensdorff Gallery, Berlin, Germany.

Selected group exhibitions

2013 *Visit*. Artist's book. Shown as part of the exhibition *Artist's books*. Gallery Galženica, Zagreb, Croatia.

Building Site: Dreams in the Dust. Graphite dust and ink on paper (36 x 226cm). Shown as part of *The 18th International Drawing Exhibition of Drawings*. Museum of Modern and Contemporary Art, Rijeka, Croatia.

2012 *Invisible Building*. Installation shown as part of *The Garden of Learning – Busan Biennial*. Busan, South Korea.

Travelling South. Audio installation included in the project *Simplon Express* (presented during the train journey Paris – Zagreb). Organised by Le Fresnoy, Studio national des arts visuels et de nouvelles technologies, France.

Because We Had It All. Collage on the wall 7 x 7m. Shown as part of *THT* exhibition. Museum of Contemporary Art, Zagreb, Croatia.

2011 *Our Forest*. Installation. Shown as part of *Life in the Forest*. Arsenal Gallery, Bialystok, Poland. (The wooden structure for the installation *Our Forest*, which supported the paintings, was designed in collaboration with artist Ben Cain. Paintings that constitute this installation were made by Siniša Ilić and myself)

Travelling South. Urban intervention in Kotor, Montenegro.

What Would Objects Do With Out Us. Installation. Gallery Vesoh, Vienna, Austria. (The exhibition was made in collaboration with Ben Cain)

News Keeps Us Awake II. Installation with video projected onto a purpose-built structure and photographic prints, Kultur Kontakt, Vienna, Austria.

News Keeps Us Awake. Installation with video and costumes stuffed with daily newspaper. Shown as part of *No Network, 1st Time Machine Biennial*. Atomic bunker, D-O, Konjic, Bosnia-Herzegovina.

2010 *Uncomparables. Forming a Suspicious State*. Artist's book. Shown as part of the exhibition *The Moment of Privacy Has Passed*. Usher Gallery, Lincoln, UK. (The drawings in the book were made with Siniša Ilić).

On the Waves. Radio play. Presented as part of the exhibition *Picture of Sound*. Multimedia Centre, Split, Croatia.

In the name of the People. Two acrylic paintings (90 x 120cm). Shown as part of the exhibition *Homework: Contemporary Art in Dubrovnik*. Art Workshop Lazareti, Dubrovnik, Croatia.

Uncomparables. Forming a Suspicious State. A poster contribution for the exhibition *Though Drawing*. Magacin Kraljevića Marka, Beograd, Serbia.
(Made in collaboration with Siniša Ilić)

Uncomparables. Forming a Suspicious State. Wall drawing on both sides of a free standing portable wall, approx. 340 x 840cm. Shown as part of *I Am What I Am*, 25th Nadežda Petrović Memorial, Serbia. (Drawn in collaboration with Siniša Ilić)

Infinite Exposure. Installation. Shown as part of *HaVE A LoOk! HAve a LoOk!*. Gallery Form and Content, London, UK.

Infinite Exposure. Installation with slides. Shown as part of *Neither From Nor Towards*. Art Pavillion, Zagreb, Croatia.

Disobedients. Series of drawings for Interim postgraduate and PhD Exhibition. Rag Factory, London.

Foreigners in Their Own Country. Series of drawings.

Alphabet of the Winds. Installation including watercolours presented in a ruin during *Visura Aperta*. Momiano, Croatia.

Infinite Exposure. Installation for *Exterritory*, project taking place on ships in extra-territorial waters near Israel and Cyprus.

The radio play *Infinite Exposure*. Broadcast during the journey in extra-territorial waters via the on-board marine radio station – "Slow Web" VHF broadcast (sailing across international internet fiber lines – 09:00, 21.06).

2009 *Spaces for disobedience: Notes on ruptures, trembles and sudden transformations*. Series of drawings. Shown in Nova Gallery, Zagreb, Croatia.

Colours couldn't change us: In the name of the people. Series of paintings. Shown as part of *And Then Nothing Turned Itself Inside Out*. Kunsthalle Exnergasse, Vienna, Austria.

Nama. Installation for the permanent collection of Mini Theatre, Ljubljana, Slovenia.

The Red Point. Installation incorporating video and drawing for *Croatian*

- Contemporary Art – It's Now or Never*. MUU Gallery and FAFA Gallery, Helsinki, Finland. (cat.)
- Choose Your Time*. Series of paintings. Shown as part of *East Up*. Gallery Römerapotheke, Zürich, Switzerland.
- Constant Traveller*. Series of drawings. Shown as part of *Dubrovački trenutak*. HDLU, Zagreb, Croatia.
- On the Waves*. Radio drama. Presented as part of *Radio Gallery*. Curated by Evelina Turković for Croatian National Radio Television III. First broadcast April 10. 2009.
- Close Your Eyes From Time to Time*. Installation incorporating video and a series of drawings for the interim postgraduate and PhD exhibition. Rag Factory, London.
- Tired eye does not see out*. Series of paintings. Shown as part of *Journey to the Centre of the Earth*. Visual Arts Centre, North Lincolnshire, UK.
- Foreigners in Their Own Country*. Series of drawings. Shown as part of *Visura Aperta*. Momiano, Croatia.
- Near Island: Score for a Complex Scene*. Installation. Shown as part of *Political Speech is Suprematism: The Meštrović Pavilion*. Slought Foundation, Philadelphia, USA. (Made in collaboration with Ben Cain)
- 2008 *Changes in the Scale of a Map*. Video installation. Shown as part of THT exhibition. Museum of Contemporary Art, Zagreb, Croatia.
- Choose Your Time*. Series of paintings. Shown as part of *Libertas*. HDLU, Zagreb, Croatia.
- Choose Your Time*. Series of paintings. Shown as part of *Parallel Lines*. Museum Rupe, Dubrovnik, Croatia.
- Constant Traveller*. Two channel video installation. Shown as part of *Re/Konstrukcije*. Waldinger Gallery, Osijek, Croatia.
- After Besa*. Pencil drawing. Shown as part of *Triennial of Drawing*. Gliptoteka, Zagreb, Croatia.
- 2007 *Choose Your Time from Time to Time*. Two paintings (acrylic on canvas). Shown as part of *Croatian Contemporary Art*. Lalit Kala, New Delhi, India.
- At First Sight*. Installation. Shown in Forum Stadtpark. Graz, Austria.
- Vocal Verbal*. Audio project for SC. Zagreb, Croatia.

Artist's Books

1. *Infinite Exposure*, artist's book (hard back, colour, 300 copies). Zagreb, Croatia. June 2010. Design by Ben Cain.
2. *Constant Traveller*, artist's book (hard back, colour, 500 copies) produced as a part of the project with the same title that included a solo exhibition in BOP Gallery, Zagreb, Croatia. April 2008. Design by Ben Cain.

7" Vinyl record

Or an Island or a Boat, (300 copies). SE8 Gallery, London, UK. April 2013.

Publications

1. *Missing Image*, publication (soft back, colour, 300 copies) with Siniša Ilić, Fordham Gallery, London, UK. January 2013. Design by Ben Cain.
2. *Uncomparables. Forming a Suspicious State II*, with Siniša Ilić, publication (soft back, colour, 500 copies). Zagreb, Croatia. January 2011. Design by Ben Cain.
3. *Uncomparables. Forming a Suspicious State*, with Siniša Ilić, publication (soft back, b/w, 500 copies). Zagreb, Croatia. September 2010. Design by Ben Cain.

Catalogues

- 2013 *18th International Drawing Exhibition of Drawings*, catalogue for the exhibition of the same title (Museum of Modern and Contemporary Art, Rijeka, Croatia).
- A book*, catalogue for the exhibition *Artist's books* (Open University Velika Gorica, Croatia).
- 2012 *The Garden of Learning – Busan Biennial* (Busan Biennial Organising Committee, Busan, South Korea).
- 20 Years: Kultur Kontakt Austria Artists in Residence* (Kultur Kontakt, Vienna, Austria).
- Life in the Forest*, catalogue for the exhibition of the same title (Arsenal Gallery, Bialystok, Poland).
- 2011 *Precarious Adaptations*, catalogue for the exhibition of the same title (Cultural Centre Belgrade, Serbia).

- Time Machine Biennial: Atomic Shelter D-0/No Network*, Konjic (Biennial of Contemporary Art, Sarajevo, Bosnia and Herzegovina).
- 2010 *Picture of Sound*, catalogue with an audio CD (Croatian Radio Television).
Homework: Contemporary Art in Dubrovnik, leaflet for the exhibition of the same title (Art Workshop Lazareti, Dubrovnik).
- 2009 *Visiting*, catalogue for the exhibition *Contemporary Art – It's Now or Never* (Croatian Association of Artists, Zagreb Croatia).
This Group Will Never Disappear, leaflet for the exhibition of the same title (Lenbachhaus, Munich, Germany).
And Then Nothing Turned Itself Inside Out, catalogue for the exhibition of the same title (Kunsthalle Exnergasse, Vienna, Austria).
- 2008 *Libertas*, catalogue for the exhibition of the same title (Museum of Modern Art, Dubrovnik, Croatia).
Triennial of Drawing, catalogue for the exhibition of the same title (Glyptoteka – Croatian Academy of Science and Art, Zagreb).
- 2007 *Ground Lost*, catalogue for the exhibition with the same title (What How and for Whom, Zagreb, Croatia and Forum Stadtpark, Graz, Austria).
Croatian Contemporary Art: Lalit Kala – India, catalogue for the exhibition of the same title (Galerija Rigo, Umag, Croatia).
Reconstruction, catalogue for the exhibition of the same title (Kontekst Gallery, Belgrade, Serbia).

Periodicals

Život umjetnosti / Magazine for Contemporary Visual Arts, periodical focusing on contemporary art, design, art criticism and theory, published bilingually, in Croatian and English by The Institute for Contemporary Art in Zagreb, Croatia, since 1966. I was co-editor with Jasna Jakšić and Siniša Ilić of the summer issue in 2010.

Articles/Texts/Interviews

- 2013 Nicolas de Oliveira and Nicola Oxley. *Terra Infirma* for the vinyl record and the exhibition *Or an Island or a Boat* (SE8 Gallery, London).

- 2012 Roger Breuegel. *'Invisible Building'* in the catalogue for the exhibition *The Garden of Learning – Busan Biennial*, (Busan Biennial Organising Committee, Busan, South Korea).
- Ben Cain. *'Precarious Conversations'*, interview with Siniša Ilić and myself in the catalogue of the exhibition *Life in the Forest* (Arsenal Gallery, Białystok, Poland).
- 2011 Jelena Vesić. Interview with Siniša Ilić and myself in the catalogue for the exhibition of the same title *Precarious Adaptations* (Cultural Centre Belgrade, Serbia).
- Goran Ferčec. *'Notes 2008–2010'* for the catalogue of the exhibition *Uncomparables. Forming a Suspicious State* (WHW, Zagreb, Croatia).
- Jasna Jakšić. Text for the exhibition *Uncomparables. Forming a Suspicious State*.
- Ivana Mance. *'Alarm'* text for the catalogue of the exhibition *Uncomparables. Forming a Suspicious State* (WHW, Zagreb, Croatia).
- 2010 Evelina Turković. Text for the catalogue of the exhibition *Picture of Sound* (Croatian Radio Television, Zagreb, Croatia).
- 2008 Zlatko Wurzberg. Text for the catalogue of the exhibition *Constant Traveller* (BOP Gallery, Zagreb, Croatia).
- 2007 Bojan Djordjev. *'Producinig (America) with Drawings'* for the catalogue of the exhibition *Reconstruction* (Kontekst Gallery, Belgrade, Serbia).

Residencies

- 08–09.2012 HIAP Residency at Baltic Art Centre, Visby, Sweden.
- 04–06.2011 Kultur Kontakt Residency, Vienna, Austria.

Seminars/presentations

- 2012 Artist Talk in relation to the project *Traveling South* at Baltic Art Centre in Visby, Sweden.
- 2011 Artist Talk. *Paths Crossing* Conference, Gallery Augusta, HIAP Soumenlinna, Helsinki, Finland. (December 2011)
- 2010 *Infinite Exposure*, artist talk for 'Exterritory approaching Cape Greco's UN buffer zone' – taking place on ships in extra-territorial waters near Israel and Cyprus. (June 2010)

- Foreigners in Their Own Country*. Research presentation at Middlesex University, London. (January 2010)
- Trespassing the Paradigms of Social and Aesthetic Identities*. Research presentation at Middlesex University, London. (with Helin Anahit) (May 2010)
- Albert Kahn and Les Archives de la Planète*'. Research presentation at Middlesex University. (October 2010)
- 2009 *Spaces for disobedience: Notes on ruptures, trembles and sudden transformations*. Artist talk, Nova Gallery, Zagreb Croatia. (November 2009)
- Albert Kahn and Les Archives de la Planète*. Middlesex University research seminar presentation. (October 2009)

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